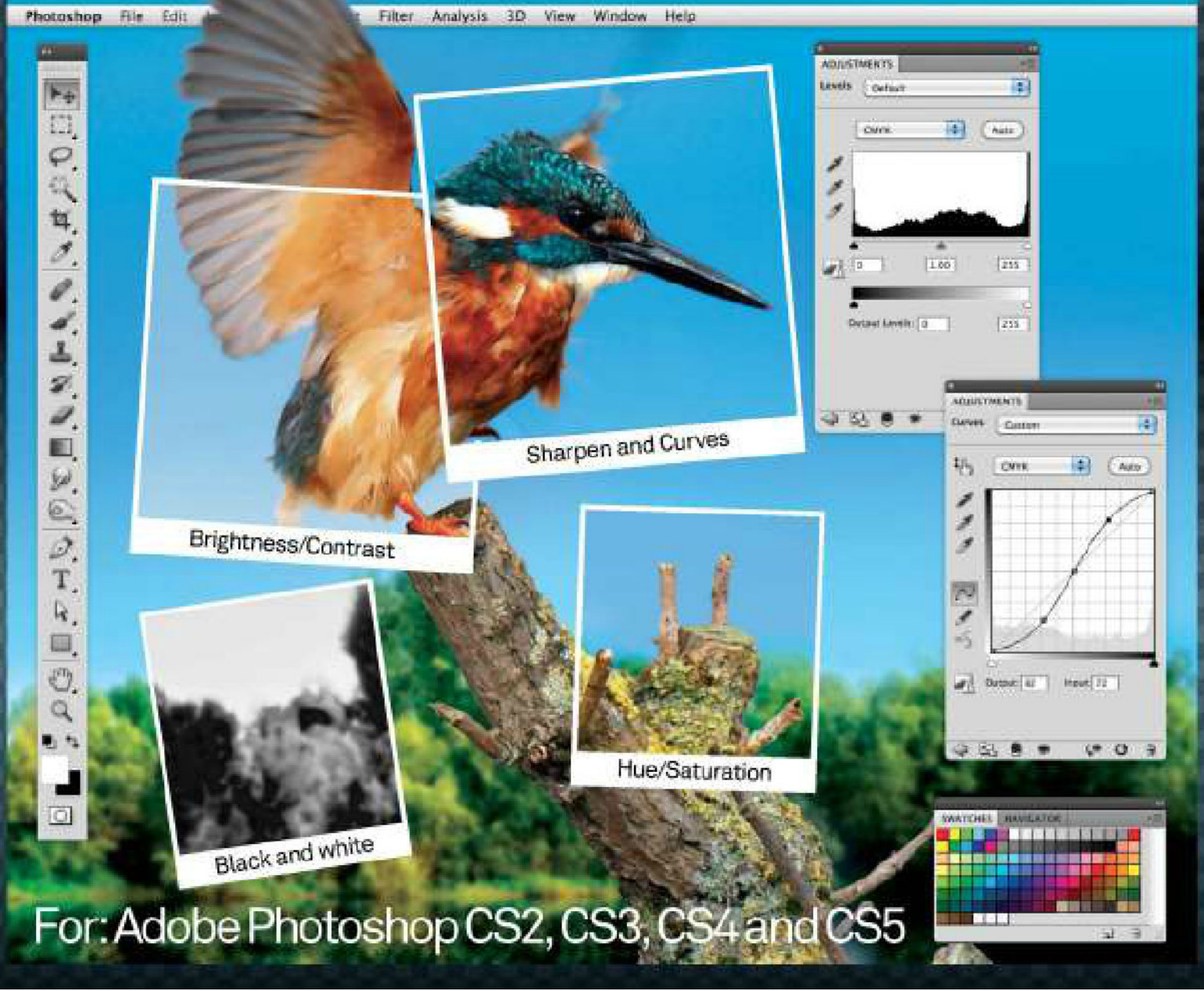
Genius Guide

A comprehensive masterclass to becoming an instant expert

Photoshop® Image Editing

The expert techniques needed to instantly improve your images



For: Adobe Photoshop CS2, CS3, CS4 and CS5

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A comprehensive masterclass to becoming an instant expert



Welcome to Photoshop® Image Editing

Photoshop is a fantastic tool for getting more out of your images. In an ideal world we would all be able to take the perfect picture each and every time, but sadly that's not always possible. Thankfully, there are ways we can improve the moments we capture with a little help from Adobe's premier photo-editing suite. Whether it's simple things, such as removing red eye and enhancing colours and lighting, or restoring old photos and turning a portrait of a loved one into a mannequin, this book has it all covered. Aiming to take your skills to the next level, this guide will help you master every tool and technique in Photoshop, and create works of art that you never knew you could produce.

Enjoy the book

Genius Guide

Photoshop® Image Editing

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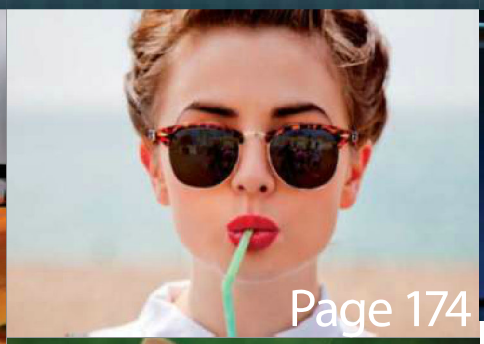





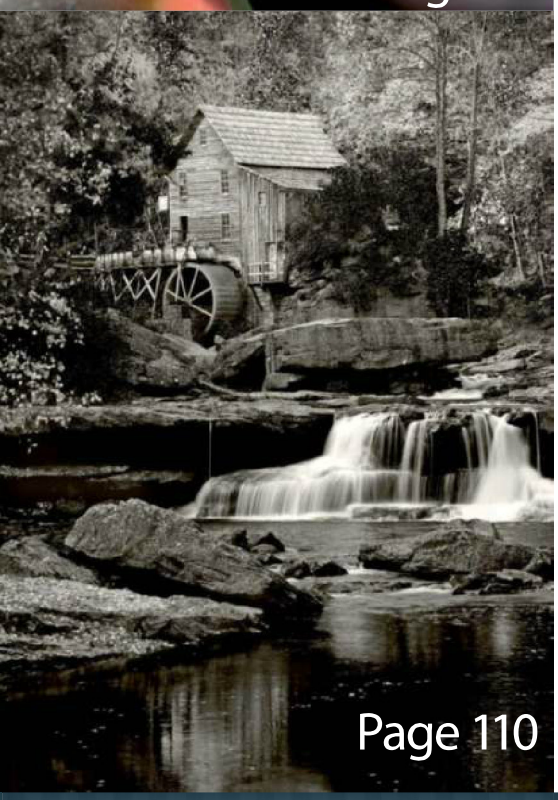

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Discover the best photo editing features in CS5

An in-depth guide to the new and improved features

If you're a Photoshop devotee then the release of a new version of Adobe's flagship image-editing application is always a cause for rejoicing, but this is especially true as far as the release of Photoshop CS5 is concerned. Although a few former upgrades of Photoshop have been rather thin on major improvements, an upgrade to CS5 will not disappoint, especially if you use Photoshop for painting, illustration and design rather than straightforward photomanipulation. CS5 breaks quite a lot of new ground here!

So, in this whistle-stop round-up of all things CS5, we'll pick out the best of the improvements and additions to this latest version of Photoshop, and give you some guidance on how to use each of them. As well as improvements to many resident Photoshop features and tools, there are completely new features, including the Mixer brush and Bristle Tips, which are guaranteed to get your creative pulse throbbing, and their presence means you can actually clone paintings directly from photos! There are also a few tweaks that make the basic, everyday use of Photoshop so much more of a pleasure.

As well as all this, with the arrival of CS5 Photoshop simply works much, much better. So with no more ado, let's dive into the world of Photoshop CS5…

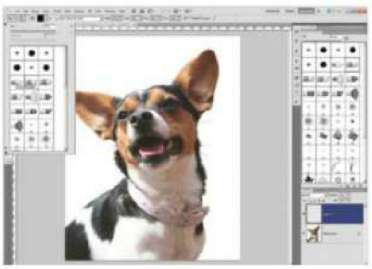
Bristle Tip brushes

We're all used to having a huge range of brushes in Photoshop, but compared to actual painting apps, the static brush tips are a bit limited. However, in the bold new world of CS5 all that has changed with the introduction of Bristle Tips. These are just like brushes used by traditional painters – in effect, dynamic, live brushes with many bristles. They are so 'real' they respond to the angle of a drawing stylus, just as a real brush responds to the angle it's used at. They also respond to pressure: the harder you press, the more the bristles splay and press on the canvas. They really are a fantastic addition to Photoshop.

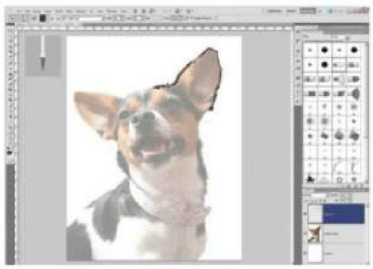
Bristle Tips come in preset shapes, but you can tweak aspects such as number of bristles, stiffness and thickness. So, why not get painting with 'real' brushes?

"They are so 'real' that they respond to the angle of a drawing stylus, just as a real brush responds to the angle that it's used at"

Using the new Bristle Tips



01 A new look The Bristle Tips are ideal to use with the Mixer brush, on a new layer. The Bristle Tips themselves look very different in the Brush Picker and the new Brush Presets panel, so you'll easily identify them.



02 Straight out of the box You can start painting right away by choosing one of the Bristle Tip presets. The Round Point Stiff brush is ideal for spontaneous and flowing sketch lines to establish your painting.



03 The Fan shaped brushes For really bristly marks, try one of the Fan shaped brushes. Remember, these brushes rely heavily on stylus pressure and tilt. The Brush Preview window helps you to see how the brush is responding to your stylus.



04 Adjusting bristles In the Brush Tip Shape section of the Brush panel you can use the sliders to change every aspect of the bristles. For obvious bristly strokes, reduce the Bristles slider and reduce the Thickness and Stiffness.



05 Bristling with bristles The darker Bristle Tips presets have much finer, denser bristles, so these are very good for areas of fine, quite smooth detail. You can also add texture to these brushes via the Texture option in the Brush panel.



06 Vital preview Remember to play with these brushes. They're all about making modifications to change the way they respond. Viewing the brush from above in the Brush Preview helps with this – just click in it to change the view.

Get more from Bristle Tips



Opacity and Flow controls
In CS5, Other Dynamics which used to exist in the Brush panel, for controlling Opacity and Flow via Pen Pressure, has changed to 'Transfer'.



Shape Profiles
You can change the Shape Profile of your current Bristle Tip by choosing a new one from the Shape drop-down in the Brush Tip Shape section of the Brush panel.



Brush Presets
Display the new Brush Presets panel via Window>Brush Presets. From this panel you can also access the familiar Brush panel.



Traditional brushes
Think of the new Bristle Tip brushes as you would conventional artists' brushes, which have various bristle thicknesses and stiffness.





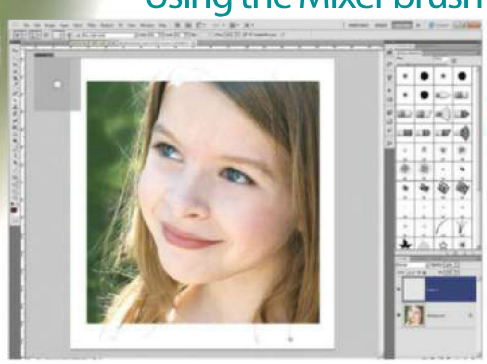
Mixer brush

In many ways the new Mixer brush is one of the greatest advances Photoshop has made for a long time, especially if your taste is for natural media style digital paintings. The Mixer brush works like no other Photoshop brush has before, and as the name suggests, allows you not only to paint with colour, but to paint with colours that mix together readily like traditional oil paint in a completely convincing way.

The Mixer brush technology can be used with any Photoshop brush, including the traditional static brushes as well as the new Bristle Tips. The Mixer brush itself is controlled via three specific settings: Load, Wetness and Mix. You'll find these controls in the Options bar, but there are also handy Mixer brush presets which can be used to quickly set up the settings for the brush.

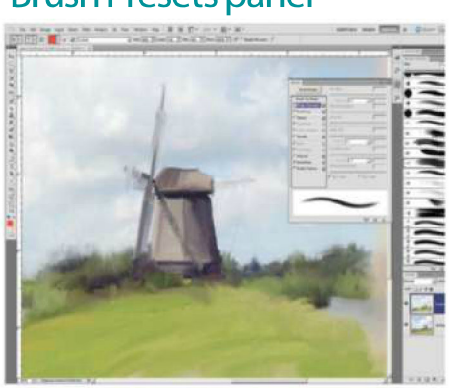
As well as paint something from scratch with the Mixer brush, one real advantage is that you can actually use it to 'clone' a painting from a photographic start image, which is an extremely effective way of creating at least the early stages of a painting even if you have no traditional painting ability whatsoever.

Using the Mixer brush



01 Prepare to paint To 'clone' from a photograph, add a new layer, choose the Mixer brush and check Sample All Layers in the Options bar. Deactivate the Load Brush button in the Options bar, so that colour is picked up from the existing image.

Brush Presets panel



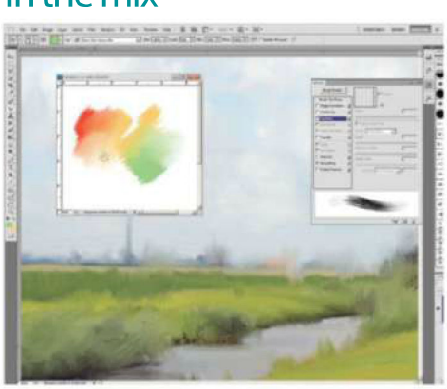
Another great addition to CS5, in the new Brush Presets panel you can see and choose your brush preset, invoke the Brush panel, and even see the stroke thumbnail in the Brush panel update as you hover over a brush.

Adding texture



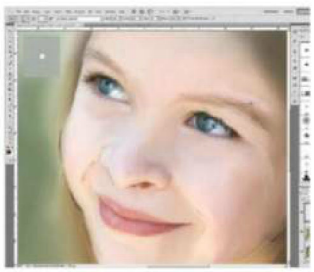
Just as you can with static Photoshop brushes, you can add texture to Bristle Tips. In the Brush panel, click on the Texture category, choose your texture via the swatch and control its appearance via Scale and Depth.

In the mix



Because of the way the Mixer brush works, you can mix your own colours. Create a new file, lay down some colours with a dry brush and then blend them together using a very wet brush with the Load Brush button deactivated.





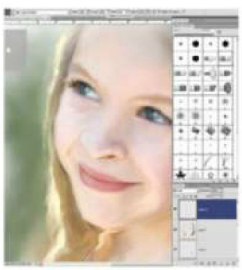
02 Choose a Mixer brush preset From the Mixer brush presets, choose Wet Light Mix. Using one of the soft static brushes, you can paint on the layer, cloning the existing colour from the background image.

03 From wet to moist You can continue to clone paint over other parts of the reference image, using one of the Bristle Tip brushes and the Moist Light Mix preset for a little more control over how much your strokes blend together.

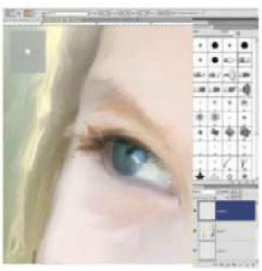
"Small adjustments make a big difference to the way your paint interacts with the existing paint"



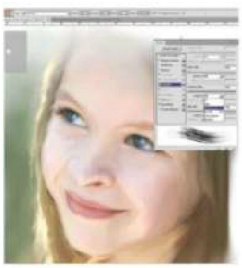
04 Painting with colour Of course, as well as cloning you can paint directly with colour. Activate the Load button, pick a colour and paint away! The Brush Load swatch in the Options bar shows the colour you're using.



05 Adjustments The Wet, Load and Mix values are vital to the way the Mixer brush behaves, and small adjustments really affect the way your paint interacts with existing paint. You can change these values individually.



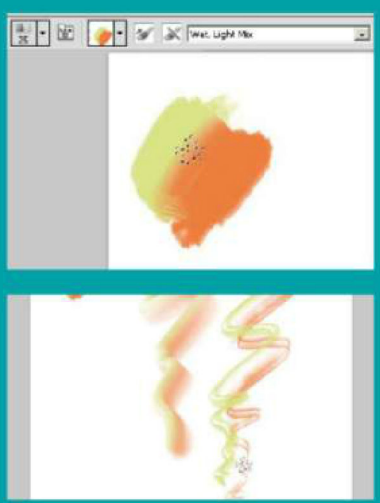
06 Dirty mode The Clean Brush button in the Options bar cleans the brush after each stroke. Deactivate this, and the brush picks up existing colour as you paint and mixes it with your current colour on the brush.



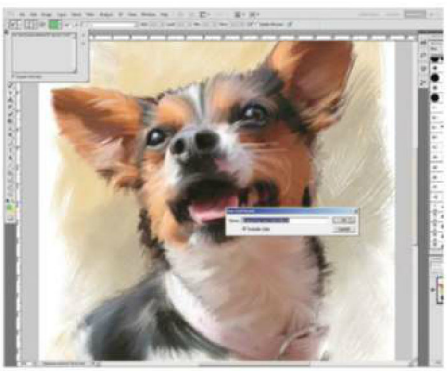
07 Transfer settings For even more sensitive Mixer brush effects, via the Brush panel you can set Mix and Wetness to be driven by pen pressure. Set this in the new Transfer section of the Brush panel.

Load a brush with multiple colours

One of the great things about the new Mixer brush is that you can load not just a single colour but multiple colours across the tip of the brush. This can make for even more realistic paintings and result in far more natural-looking brush strokes. To load multiple colours across the brush tip, all you need to do is Alt-click with the brush. You can do this either in an existing painting or by simply laying two colours side by side on the canvas and Alt-clicking over the point at which the colours meet. This can be especially useful during painting when you need to carefully blend one area of tone or colour with another.

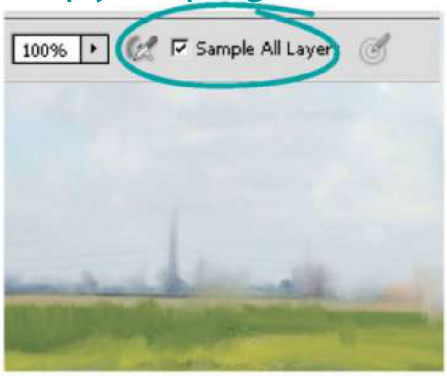


Precious presets



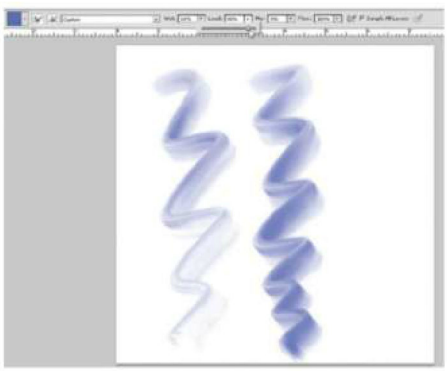
If you've got a particular Mixer brush set up just as you want it, save it as a tool preset. Click in the Tool Presets at the far left of the Options bar and choose New Tool Preset. Give the tool settings a meaningful name.

Simply sampling



Remember, when you're using the Mixer brush, if you want the paint you apply to one layer to blend with the paint on layers below, make sure to check Sample All Layers in the Options bar. Also experiment with the Mix setting.

A heavy load to bear?

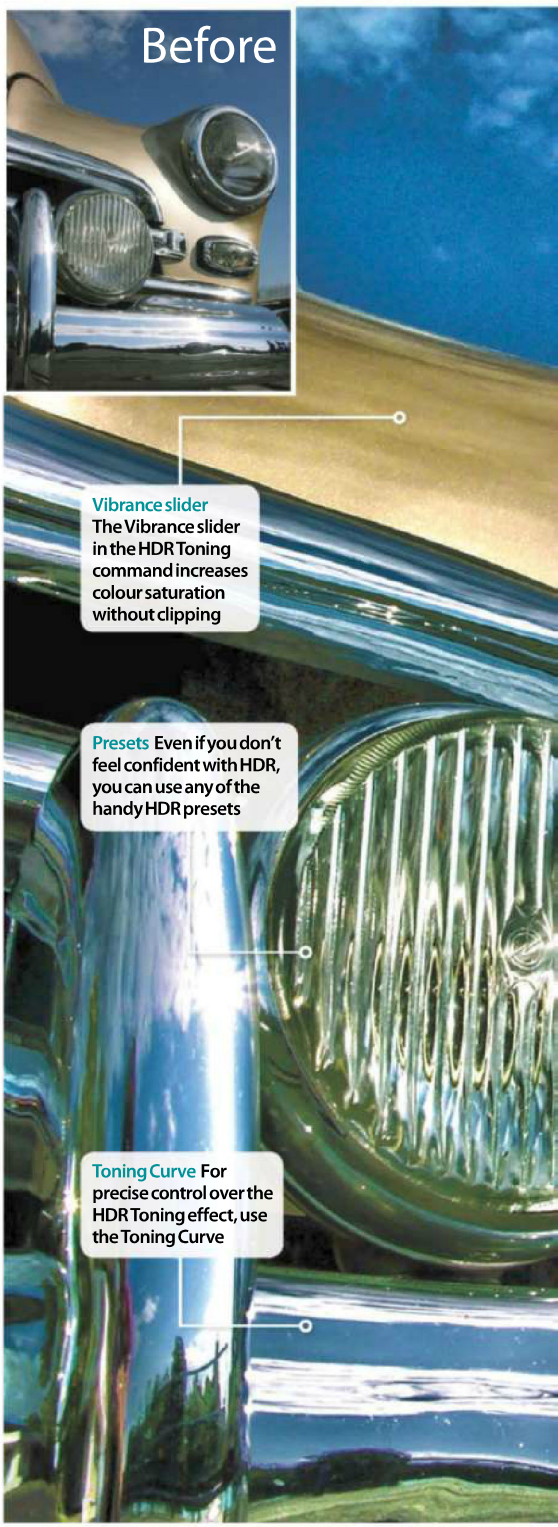


The Load value for the Mixer brush governs how fully the brush is loaded with paint. At very low settings the brush quickly runs out of paint, and at higher settings it creates longer strokes. Vary the value of this for realistic results.

HDR Toning

HDR or High Dynamic Range images are generally created from merged multiple exposures to create an image with more dynamic range than could be achieved in a single shot. This is generally quite a complicated process, but in CS5 there's a new command, HDR Toning, which allows you to create a faux HDR effect from a single image. This is a brilliant feature, as it not only offers lots of creative possibilities but also does away with the rather tricky process of shooting multiple frames at different exposures.

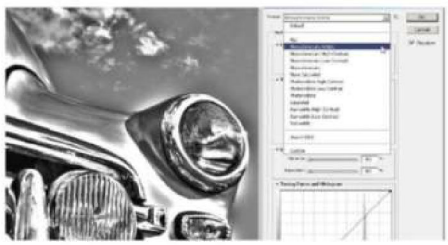
There are quite a few ways to use this feature to achieve different results, ranging from the traditional HDR photographic images to surreal and sometimes even psychedelic effects – and what's even better is that you can do all of this in just a few clicks! The HDR Toning command comes with a bunch of useful presets, and also gives you the opportunity for finer adjustments that are similar to those found in its traditional big brother command, Merge To HDR. So, if you're tired of dull lifeless images, go HDR!



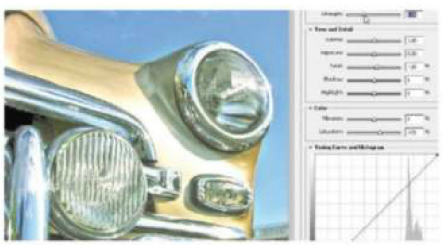
Using HDR Toning



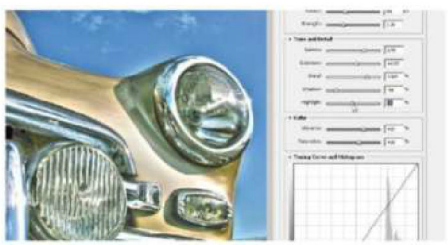
01 Method matters Open your image and go to Image>Adjustments>HDR Toning. For Method, choose Local Adaptation for the most flexibility. You can now choose one of the preset HDR effects from the Preset option.



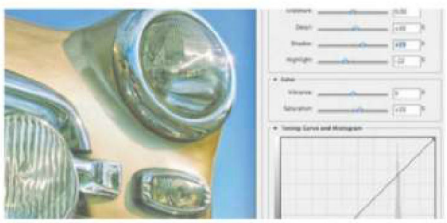
02 Punchy presets The Preset HDR schemes give you a huge choice of HDR effects, ranging from high contrast monochrome effects to really bright, vibrant surreal HDR schemes. It's worth trying each of these one by one.



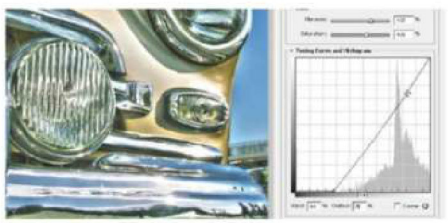
03 Edge Glow Whichever preset you choose, you can adjust the HDR options further. In the Edge Glow section, use Radius to widen or narrow the size of the Glow effect, and the Strength slider to control its intensity.



04 Tone and detail In the next section you can control the tone and detail. The Gamma slider controls the contrast between highlights and shadows. Use the Detail slider to increase fine detail in the image, but be careful not to introduce too much noise.



05 Shadows and Highlights Use the Shadows and Highlights slider to control the luminance (brightness) of these tonal ranges. As with all of these sliders, very small adjustments can make a big difference, so be gentle.



06 The Toning Curve The Vibrance slider is great for reducing or increasing the intensity of the colours without too much colour clipping. Finally, you can further tweak the luminance of exact tonal ranges by using the Toning Curve.

After HDR

"The HDR Toning command allows you to create a faux HDR effect from a single image"

Control the width You can control the width of the Edge Glow effect associated with surreal HDR images

Detail The new HDR Toning command is great for bringing out surreal detail in an image

Work from a single shot HDR Toning means you can create HDR effect images from single shots

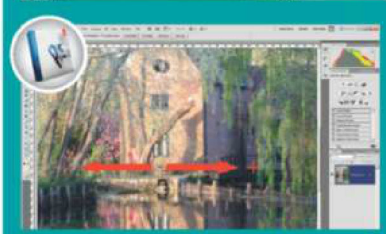
Other goodies

As well as the major new features in CS5, you'll find a host of other improvements, tweaks and additions that make Photoshop so much more streamlined, user-friendly and generally more fun to work with. Many of these additions and improvements rely fairly heavily on using the power of the processor in your graphics card and Open GL, so it's worth making sure your graphics card is up to the job and compatible.

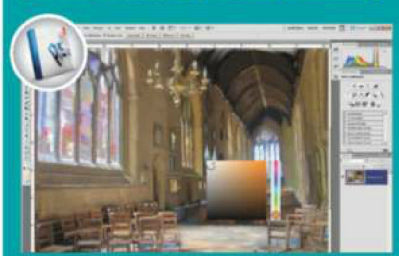
Little gems to make your life easier



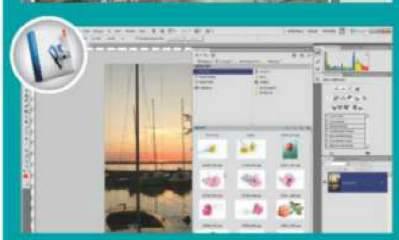
Cropping with style The Crop tool now has a choice of crop guide overlays – either Rule of Thirds or a simple grid. Choose whichever you want to use from the new Crop Guide Overlay option in the Options bar.



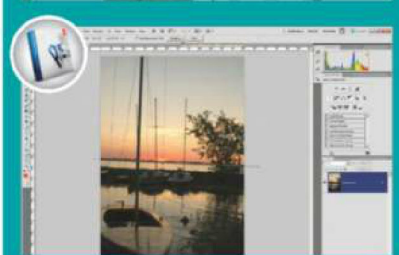
The Zen of Zoom The Zoom tool just grew up! With the addition of 'Scrubby Zoom' you can now drag to the left to zoom out, and drag to the right to zoom in.



Getting clever with colour There's a brand new Color Picker display, so no more fiddling with a tiny panel. To invoke the new Picker, hold Alt+Shift and click the right mouse button.



Bridging the gap There's a Mini-Bridge in CS5, so you can browse images in an integrated Bridge panel within the workspace. Go to File> Browse in Mini Bridge.



Straighten it out The Ruler tool now has a Straighten option displayed in the Options bar when the tool is active. Drag your ruler line and hit the Straighten button. Job done!

Content-Aware Filling and Healing

In terms of seamless image retouching, things don't get much better or more impressive than the sheer power of the new Content-Aware features in Photoshop CS5. In the previous version of Photoshop there was the uber-efficient Content-Aware Scaling command, which was impressive enough, but in CS5 you can clone and fill parts of an image flawlessly and with such ease that in use these new features verge on being magical.

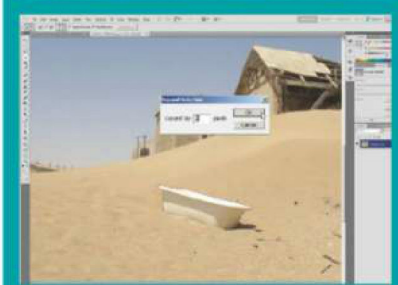
The Content-Aware abilities of CS5 are available in two flavours, either as a command built into the familiar Fill dialog or as an addition to the already wonderful Spot Healing brush tool. Whichever approach you choose, you'll soon be retouching your way to perfection quickly, as the new technology replaces the chosen area with variations of the surrounding image content, complete with identical amounts of grain, detail and lighting. This is one of the new toys in CS5 which has to be used to be believed, so we'll walk you through both methods you can use to unleash the power of Content-Aware magic!

Content-Aware Fill

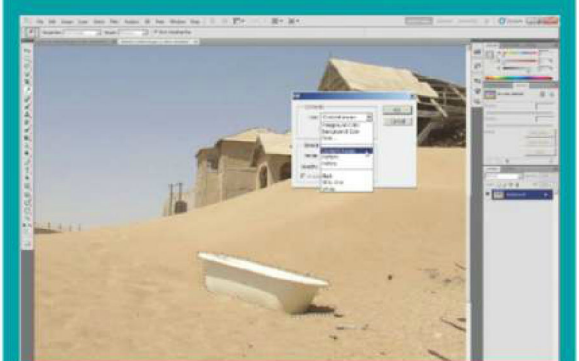
As you'll see in the following walkthrough, the new Content-Aware Fill is so easy to use, it almost seems too easy! All you do is make a selection and fill it as you normally would, except that you pick the Content-Aware option rather than a flat colour. In some instances it pays to take the time to make quite an accurate selection first.



01 Make a selection
The Quick Selection tool is ideal here; just use it to quickly make a selection of the object you want to be rid of.



02 Room to breathe
It's often a good idea to expand the selection by a few pixels via Select>Modify>Expand. Use a small pixel value to shift the selection edges outwards a little.



03 Hey presto! Now just hit the backspace key (or go to Edit>Fill), to display the Fill dialog, choose Content-Aware for Contents, hit OK and you're all done!



The new Content-Aware Fill option in CS5 fills seamlessly in seconds. And you can even use Content-Aware Spot Healing too!

As well as Content-Aware Fill, you also have the option to use the Content-Aware algorithm as an extra feature in the Healing brush tool. While the Fill option is great for tackling straightforward retouching jobs, the Healing brush options give you a far greater degree of control. Before, the Healing brush only gave the option of 'Proximity Match', which sometimes gave rather patchy, blurred results, but now, by choosing the Content-Aware button, it's almost like painting with actual image elements.

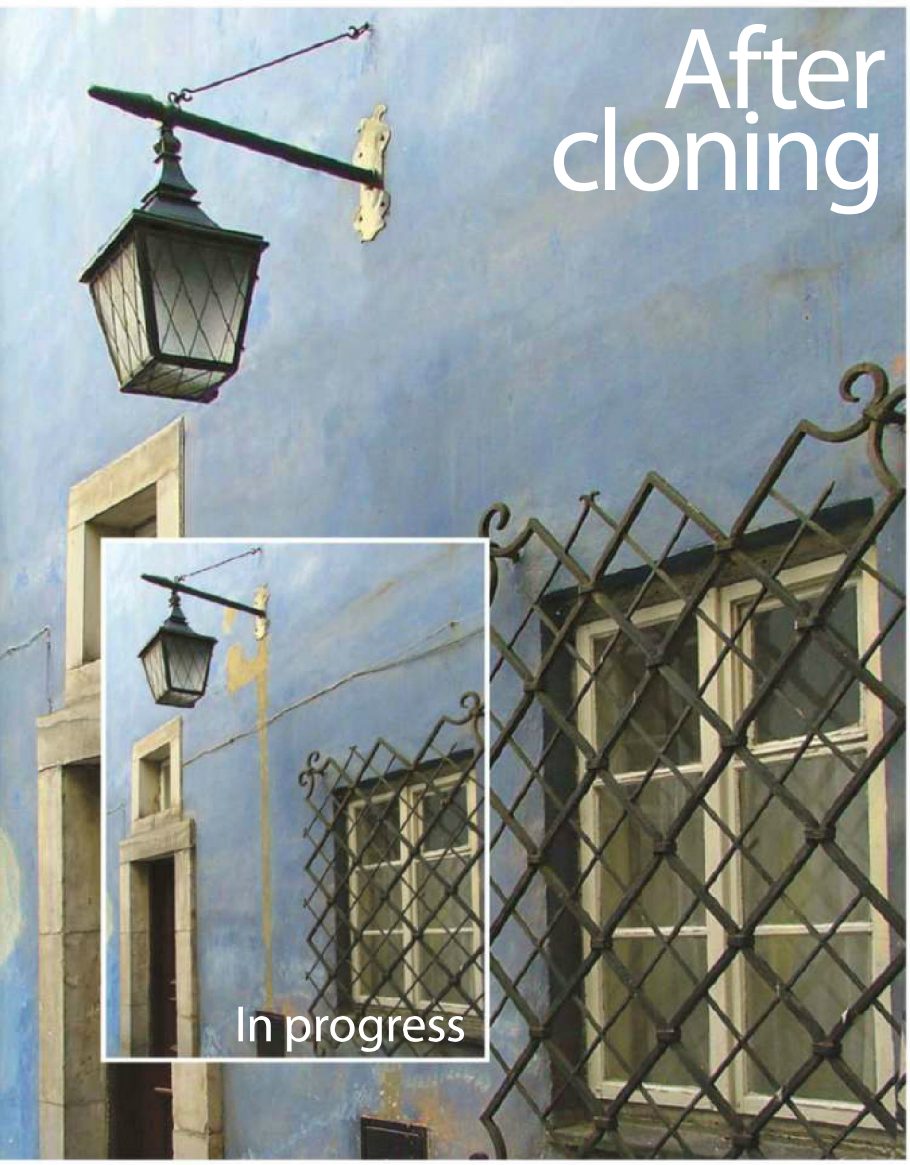
No matter whether it's a beach scene, fields, skies or even rippled water, you'll find that the new Content-Aware Healing brush can cope with it in a completely seamless way, and the very best thing about it is all this magic is achieved with nothing more than a few simple brush strokes. Let's have a look at this beast in action…

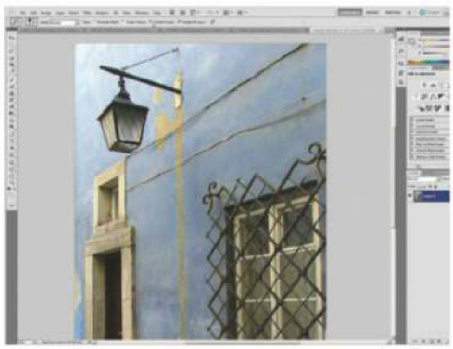
> "Whether it's a beach scene, fields, skies or even rippled water, the Content-Aware Healing brush can cope with it in a completely seamless way"



Spot Healing brush

Using Content-Aware technology via the Spot Healing brush tool is perfect for those more complex retouching tasks, where the retouching can be guided by simply brushing the particular blemish away. Even with the Content-Aware option, the way you actually use the Spot Healing brush tool hasn't changed at all, but as you'll see in the walkthrough, the results certainly have!

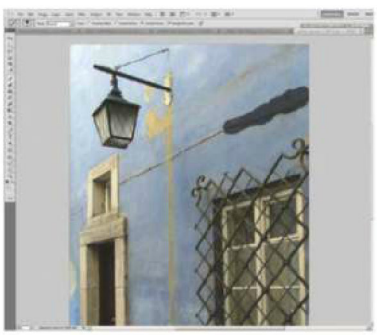




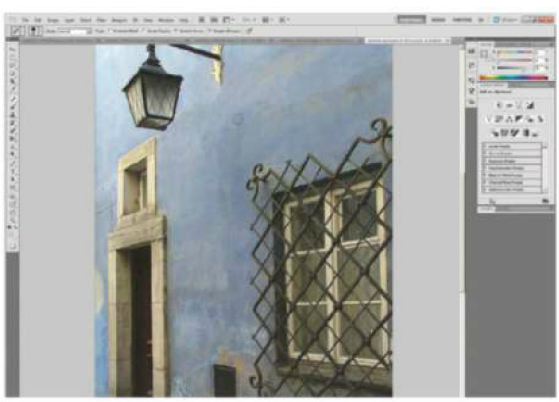
01 Choose Content-Aware Choose the Spot Healing brush tool and choose the Content-Aware radio button in the Options bar. If you're healing on a separate layer, check Sample All Layers.



02 Size your brush Make sure to size your brush so it's just a little bigger than the area you want to clone away. Now begin to brush over the offending blemish.



03 Super strokes! Wherever you can, try to cover the blemish in a single stroke. Actually scrubbing a 'pool' with the brush to cover an object will work better than using short strokes.



04 Careful brushing You'll be amazed at the difference you'll see as a result of the Content-Aware option being used. With some careful brushing, you'll quickly produce perfect results.

Refine Edge







CS5 Refine Edge: Intelligent selections!



01 A quick selection First make a rough selection of the subject. Often you can do this simply by using the Quick Selection tool. Thanks to the new technology, this selection doesn't have to be that accurate.



02 Invoke Refine Edge With the initial selection active, hit the Refine Edge button if your Selection tool is still active, or otherwise go to Select>Refine Edge. The Refine Edge dialog appears.



03 View modes Now for the magic. In the Refine Edge dialog you can pick one of many View modes from the View box. These help you to judge the quality of your hair mask. Choose one that's similar to the one you want to extract to.



04 Smart Radius Adjust the selection for the other edges in the image (not the hair). Rather than make manual adjustments here, check Smart Radius and carefully adjust the Radius slider. Choose Output To Selection and click OK.



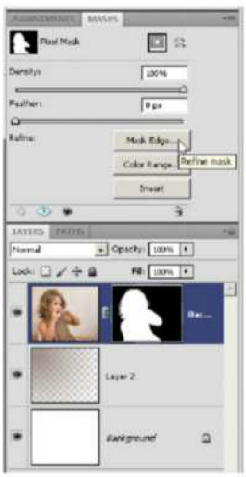
05 Hair magic Next, go to Select>Refine Edge again. Choose your View mode and click on the Refine Radius tool. Now use this tool at a suitable size to simply brush over the borders around the head that feature the wispy strands of hair.



06 Decontaminate Any remaining colour fringes around the edges of the extracted subject can be removed using the Decontaminate Colors option. Finally, choose the Output option – New Layer With Layer Mask is a good choice.

As well as being far more intelligent than previous versions, Refine Edge now gives you a choice of output destinations once you've perfected the selection. One of the most useful is New Layer With Layer Mask, because this gives you a super-accurate layer mask based on your selection that you can continue to work with manually as needed. You can also choose to output to a new layer with transparency, or even a completely new document.

Another way you can use the Refine Edge command is directly on an existing mask via the Masks panel. In this form you'll find the Refine Edge technology labelled as Mask Edge, and you'll find all the same powerful controls at your fingertips.



You can adjust the edges within an existing mask via the Mask Edge button within the Masks panel

"Refine Edge now gives you a choice of output destinations"

Smarter edges

The results of this new Edge Detection technology are truly remarkable, but to realise just how much difference it makes it's useful to see a direct comparison between the mask generated by the initial rough selection we made (left), and the mask itself after applying the new features of the Refine Edge command (right). You can see the before and after masks below, and easily see the level of hair detail you can achieve with just a couple of clicks.

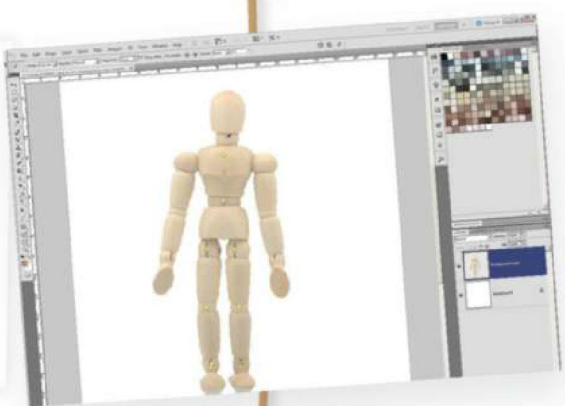


Compare the mask from the initial selection to the mask that's generated thanks to the magic of the Smart selection technology!

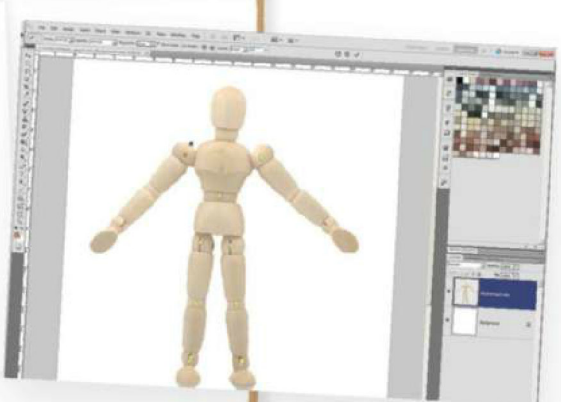
Puppet Warp

Puppet Warp is a new addition to CS5, which brings you a far more accurate, targeted way to warp parts of an image or layer. The great advantage here, compared to earlier Warp commands, is that you can place 'pins' on an image element and then move the pins within the particular area you want to warp. In effect, this means you can warp one part of an object in isolation without affecting other parts of the image.

With the element you want to warp isolated on a layer, click to add pins where you need them. Pins can be used to warp certain areas and also to 'pin' areas down so they don't move.



Click on the individual pins to use them, dragging to move and warp that particular point, or hold down the Alt key and drag to rotate a pin. Rotating the target pin here bends the manikin's arm.



You can also push pins forwards or backwards so that here the bent arm actually appears in front of the body. The Overlaid Warp Mesh can be displayed or hidden via the Options bar.

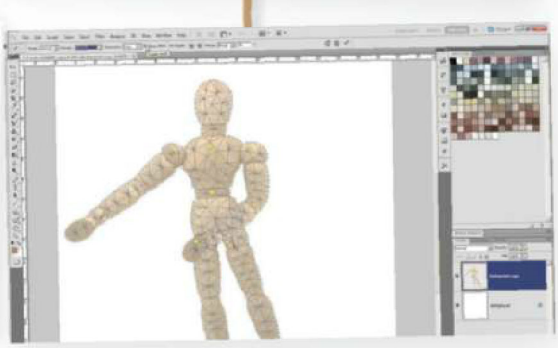


Photo Editing

Image-enhancing techniques

Welcome to the Photo Editing section of the book where you will discover how to improve and enhance your shots, from simple quick fixes to more complex corrections and retouching

20 20 essential photo-editing techniques
Master the art of editing your images

28 Correct white balance
Neutralise colour casts in your photos

31 Increase saturation with the Sponge tool
Instantly boost colour in your pictures

32 Create a sunset using Gradient Maps
Intensify your sunset photos

34 Control HDR with layers
Use layers to merge photos

38 Use the Refine Edge tool in CS5
Mask tricky subjects for attention-grabbing portraits

42 Fix barrel distortion
Mend out-of-shape images

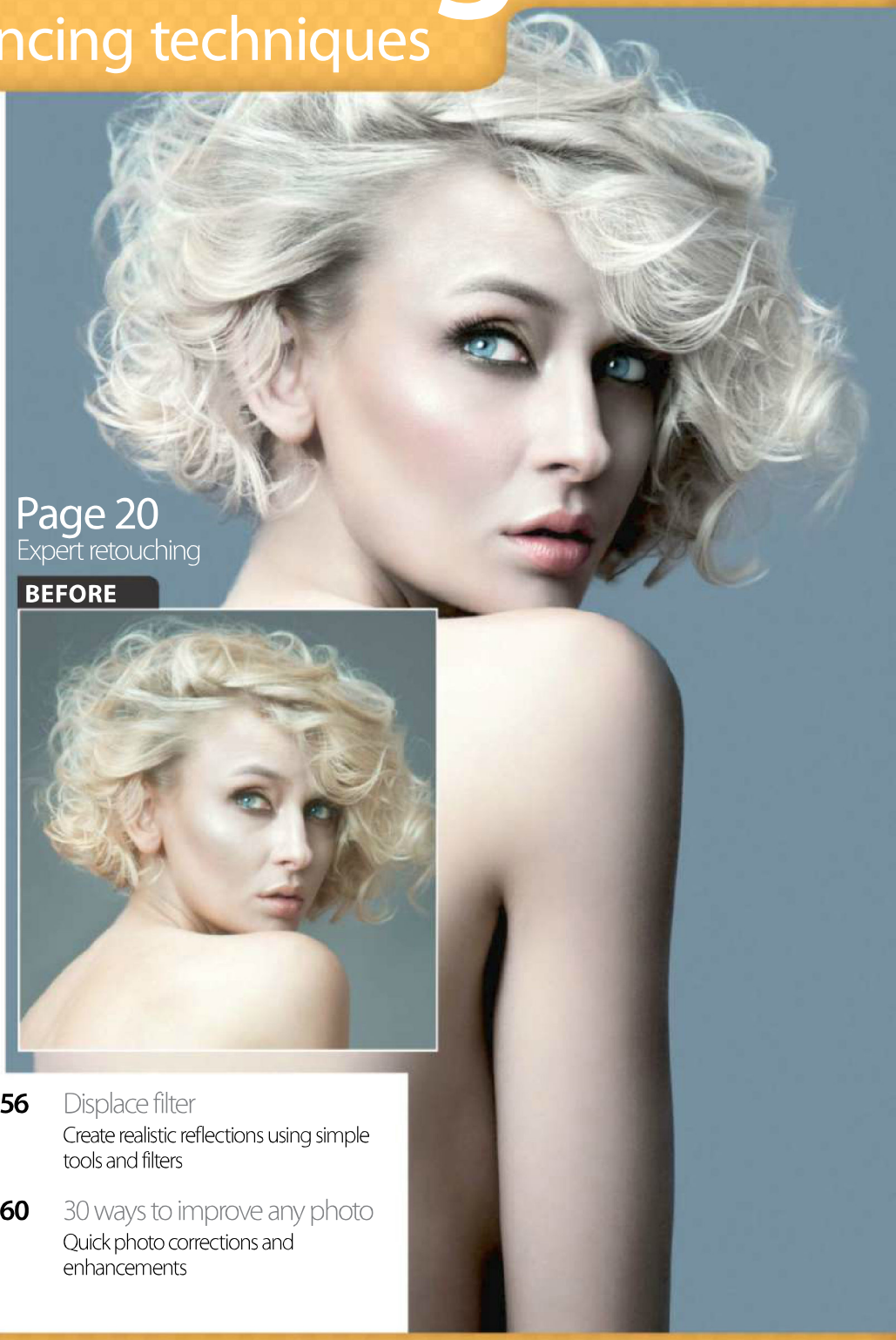
44 Fix exposure with traditional techniques
Use adjustment layers and their masks

48 Expert composites
Create stunning images with compositing techniques

55 Rescue shots with Brightness/Contrast
Inject life into bleak photos

56 Displace filter
Create realistic reflections using simple tools and filters

60 30 ways to improve any photo
Quick photo corrections and enhancements



Source files available

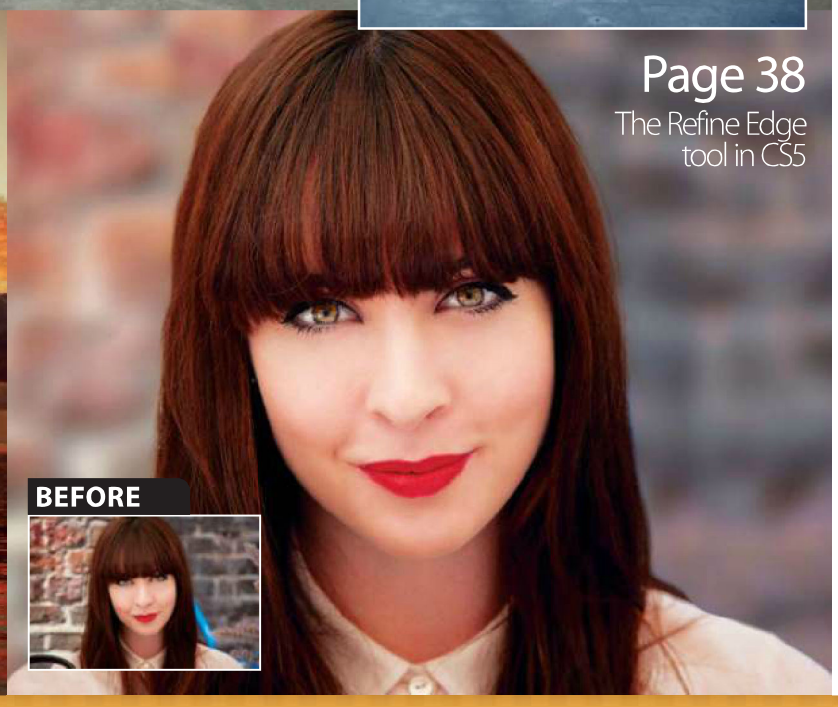
For source files go to page 258 or visit www.photoshopcreative.co.uk/tutorials.php



Page 28
White balance correction



Page 32
Intensify your sunset shots



Page 38
The Refine Edge tool in CS5

20 Essential photo-editing techniques

Revealing the 20 best photo-editing tips that'll help transform your images

01

RETOUCHING: PORTRAITS

PROBLEM: Wrinkles

Removing signs of age is a common retouch and this includes wrinkles, eyebags and skin pockets

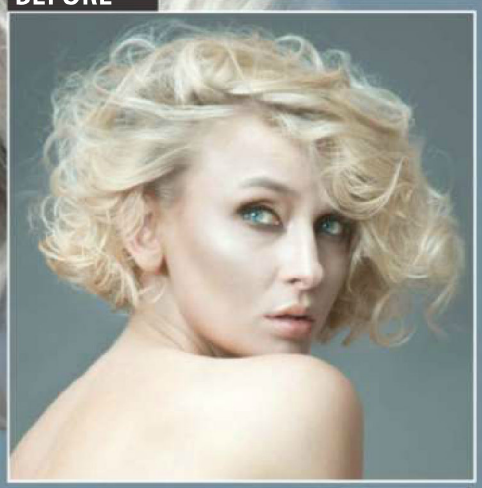
PROBLEM: Blemishes

Hiding blemishes is key if you want to create a flawless finish. Heavy-handed use of the Clone Stamp tool will be obvious to viewers, so it requires a practised and steady hand

PROBLEM: Skin

One of the biggest areas that is likely to need retouching is the skin, which needs to be smoothed but still retain detail for realism

BEFORE



Before you begin retouching, you need to mark up the areas that require the most work. The rest of this section will go into correcting these areas in detail

PROBLEM: Sculpting

Whether working on face or body shots, it is likely that some form of reshaping will be required, which means getting to grips with the Liquify filter

02 RETOUCHING: DE-AGEING



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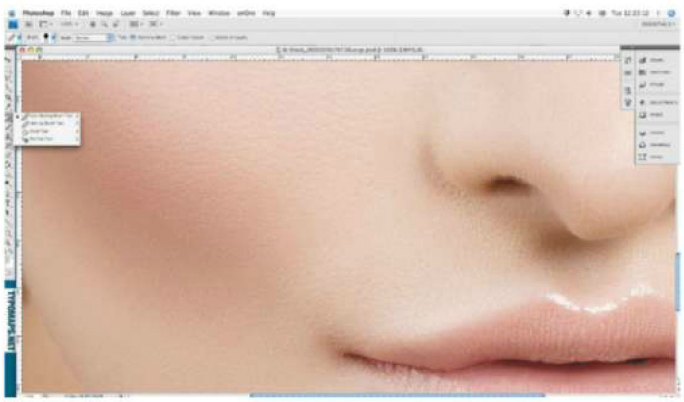
De-ageing is a matter of wrinkle, line and eyebag removal, and the amount of work required depends on the age of the subject. It's always best to work on a separate layer directly above the Background layer and start out using the Spot Healing Brush for wrinkles in even tone areas. Set the brush to Sample All Layers and Proximity Match. Use a brush size thicker than the wrinkle and click away a bit at a time along the trajectory of the wrinkle. Crow's feet can be removed this way too, but be prepared to switch to the Clone Stamp tool as you get close to the eye. The eyebags are best tackled with the Clone Stamp tool only. Create a new layer and size the brush roughly to the proportions of the first eyebag. Source from the area underneath with Opt/Alt then brush over the eyebag. Add a layer mask and brush out any unwanted areas such as the lower eyelid. Drop Opacity to 50% and darken the layer a touch with Brightness/Contrast.



03 RETOUCHING: SKIN

PRACTICE MAKES PERFECT
When getting to grips with retouching, you need unretouched images to practise on, so take snaps of a willing friend or even yourself to get a source photo. Practise makes perfect after all.

When it comes to retouching, one of the most important areas to master is the skin. We've all seen over-airbrushed skin in magazines, where every last imperfection has been smoothed away, leaving an unrealistically blank expanse of one-tone flesh. The aim with skin retouching is to remove blemishes and imperfections, creating smooth skin that still retains its texture and tonal range.

The Healing tools are your main go-tos, given that they have been designed with retouching in mind. The Patch tool is perfect for removing larger imperfections, making sure that you drag the selection to an area that has similar skin texture. The Clone Stamp tool is best for working on much small areas, such as removing hair, while the Spot Healing Brush can cover up any blemishes.

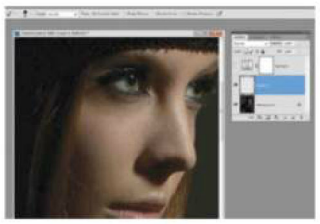
To brighten the skin, consider a Curves adjustment layer with a Luminosity blending mode. This will enable you to change the highlights and shadows, without losing the underlying tones. A gentle Surface Blur applied on a new layer with a mask so that only the skin is targeted will help to smooth the skin; keep it at a low opacity so as not to overdo the effect. The skin tone and colour can be modified using a Selective Color adjustment layer if needed.

04 RETOUCHING: BLEMISH REMOVAL

Blemishes are best removed with a combination of the Spot Healing Brush and the Clone Stamp tools

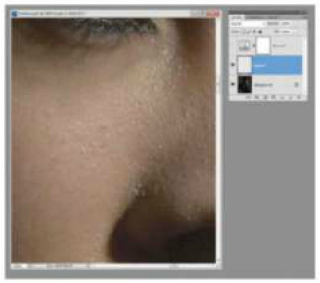
01 HEALING LAYER

Create a new layer above your image and turn off any layers above. For blemishes away from edge detail, select the Spot Healing Brush (J) and set it to Sample All Layers and Proximity Match.



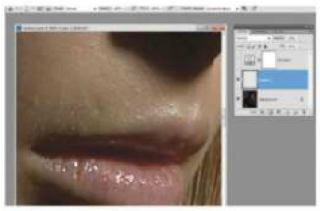
02 SWITCH TOOLS

Size the brush a little bigger than the blemish and click. Undo and redo if the result doesn't blend first time. For blemishes near edge detail such as the eyes, lips or nose, switch to the Clone Stamp tool to avoid dragging in texture.



03 CLONE ADVICE

Set the Clone Stamp tool to Current and Below. Make sure the Aligned box is unchecked and take a brush a little bigger than the blemish. Source from a clean area as close as possible to the blemish and brush over once only.



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05 RETOUCHING: BODY SCULPTING

The professional approach to body sculpting is to outline the body with the Pen tool, turn the path into a selection with Cmd/Ctrl+Enter, Select>Modify>Feather by 1px, and float to a new layer with Cmd/Ctrl+J.

Now select the first part of the body you want to reshape with the Lasso tool and use Cmd/Ctrl+T to initiate a Free Transform. Move any of the handles to alter size, or hold down Cmd/Ctrl and drag a corner handle to distort the shape. Add a layer mask and use a black brush to blend the join with the original material if necessary. Repeat these steps for the other parts of the body. If you're slimming down, you'll need to clone out the original body shape underneath using existing background. Create a new layer between the two for the cloning and the new shape will remain untouched.



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06

COMPOSITING: SELECTIONS

> The Quick Selection tool is Adobe's latest weapon in the fight against difficult selections

VECTOR MASKS

Paths can be used to generate a selection or simply as a vector mask. The new Masks palette even allows for feathering on a vector mask.

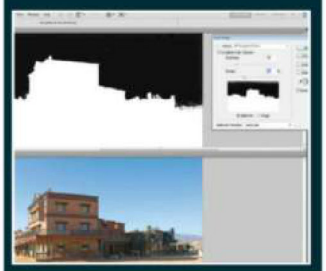
QUICK SELECTION TOOL

The Quick Selection tool is Adobe's latest weapon in the fight against difficult selections, and what a weapon it is! It is essentially a brush-based selection method that detects contrast in order to find edges. You simply brush over areas to select and Photoshop expands the selection outwards from the brush tip until it finds an edge. If the tool selects an area that you don't want, just hold down the Opt/Alt key and paint over that area to deselect it.



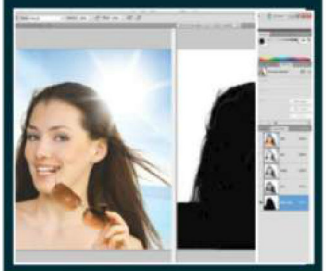
COLOR RANGE

The Color Range feature is like the grown-up version of the Magic Wand in that it creates selections based on similar colours. Go to Select>Color Range to get the dialog box. On the image your cursor turns to an eyedropper. You can either click once to sample or hold the Shift key and drag across the image to select a range of colours. The Fuzziness slider enables you to make live adjustments to the selection.



CHANNELS

This technique is one of the most powerful for difficult selections like flyaway hair, fur and trees. In the Channels palette look for the colour channel that contains the most contrast between subject and background. Duplicate the channel and use Curves or Levels to increase the contrast. Use the Brush tool to touch up areas and then Cmd/Ctrl-click the thumbnail to generate the selection.



PEN TOOL

When you need a smooth, precise, curved selection, there really is no substitute for the Pen tool. Be sure to set the mode to Paths and turn on the Rubber Band option to help visualise the path. Click once to lay down a control point then drag out to adjust the tangent handles. Hold down the Cmd/Ctrl key to move a control point and the Opt/Alt key to 'break' a tangent and adjust each handle separately.



Smart Radius

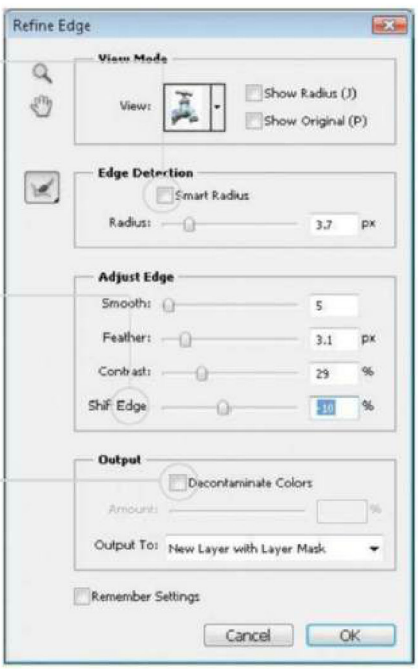
With this option engaged, Photoshop will evaluate the radius for hard or soft edges separately. This generally provides a better selection than when it is turned off, which treats the entire border uniformly

Shift Edge

If you find the selection is grabbing a slight border of the background, use this slider in the negative values to pull the selection edge inwards and trim out the excess

Decontaminate Colors

This helps to defringe stray colours from the resultant layer. This operation actually changes pixel colour, so Photoshop insists on the output being a new layer



07

COMPOSITING: REFINE EDGE

The Refine Edge command is available in two guises. The first appearance is as a button in the Options bar after a selection is made. The second is through the Masks panel when a layer mask is active, but there it goes by the name Mask Edge.

The dialog box itself is broken down into four sections. The top-most section is the View Mode, which changes the way the selection is displayed on your image. The second area is Edge Detection with a single slider bar for Radius. This essentially controls how far away from the selection border Photoshop evaluates pixels for refining the selection. The larger the setting, the softer the edge. With the radius adjusted appropriately, brush over the border of the selection to engage the edge detection. This is particularly useful with a high-radius setting for selecting things that are wispy and fade out.

The Adjust Edge area contains controls that are all logically named and create very noticeable differences in the selection. Use these parameters to get a rough edge first before refining. The last section, Output, doesn't adjust the selection edge in any way, rather it determines what is done with the selection when the OK button is pressed.

08

COMPOSITING:
BLENDING ELEMENTS

Comping images together into one photorealistic result can be mastered, but it's easy to get wrong. Here are our top tips...



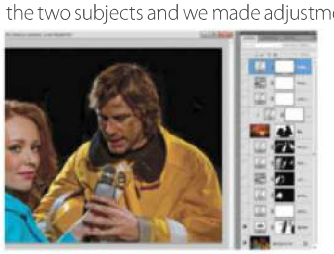
LET IT RAIN

Create rain on a new layer with Add Noise applied (Gaussian, Monochromatic), giving it a Motion Blur and a low opacity to finish.

09

COMPOSITING:
LAYERS

If you imagine layers as sheets of acetate material placed over a photograph, it's easy to see why it's best to use them when making a composite image of several different parts. With the background separate from the new elements, you can move those subjects anywhere you like, resize them, flip them, or change their brightness and colour. In our example, the new background was placed over the two subjects and we made adjustments to both the subjects and the new background. When making changes to layers added above the Background layer using adjustment layers, you need to use clipping masks (hold down Opt/Alt and click between the layers) so they don't affect the Background layer. If you're making changes to this layer, add adjustment layers between this and the layers above.



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10

COMPOSITING:
CONTENT-AWARE FILL



Content-Aware Fill was introduced in CS5 and is a fantastic tool for photo editing, thanks to its ability to save time cloning out unwanted elements. Photoshop analyses the area where something needs to be removed and replaces it with what it thinks will lie behind. There are two ways of using it.

First, it is a mode within the Spot Healing Brush tool, making it perfect for removing small imperfections in retouching skin or removing lens spots in landscapes. It is also a Fill option, meaning that you can make a selection of the object to be removed and fill it with background. It's never 100 per cent accurate, and the more complex the background, the less perfect the result, but it's a good starting point and you can then use the Clone Stamp tool to tidy up the image.

11

DYNAMIC RANGE: EXPOSURE MERGING

With Photoshop CS5, one of the key new features was the improved handling of HDR imagery. Photoshop could already merge multiple exposures via Merge to HDR, but CS5 added the all-important Pro on the end, giving more control when creating dynamic images. It works in the same way, by selecting File>Automate>Merge to HDR Pro and then selecting the exposures that you want to merge.

This loads the images into the Merge to HDR Pro dialog window with a merged exposure generated automatically. Along the bottom of the dialog are all the images used to make up the final exposure, and you can check and uncheck the boxes for each image to include or exclude them from the final exposure, which is great for tailoring the result if you have plenty of exposures to pick from.

There is a wide selection of presets for customising the result, though some of these are more stylistic than realistic. For a personalised finish, use the sliders to tailor the settings to your own needs and save as a preset. There is a deghosting option to remove artefacts left over by the merging procedure, a common flaw in HDR imaging. By playing with these options, it is possible to create an HDR merge that looks realistic, but with perfect exposure, increasing the dynamic range and hence the impact of the final result, as shown in our example images to the right.

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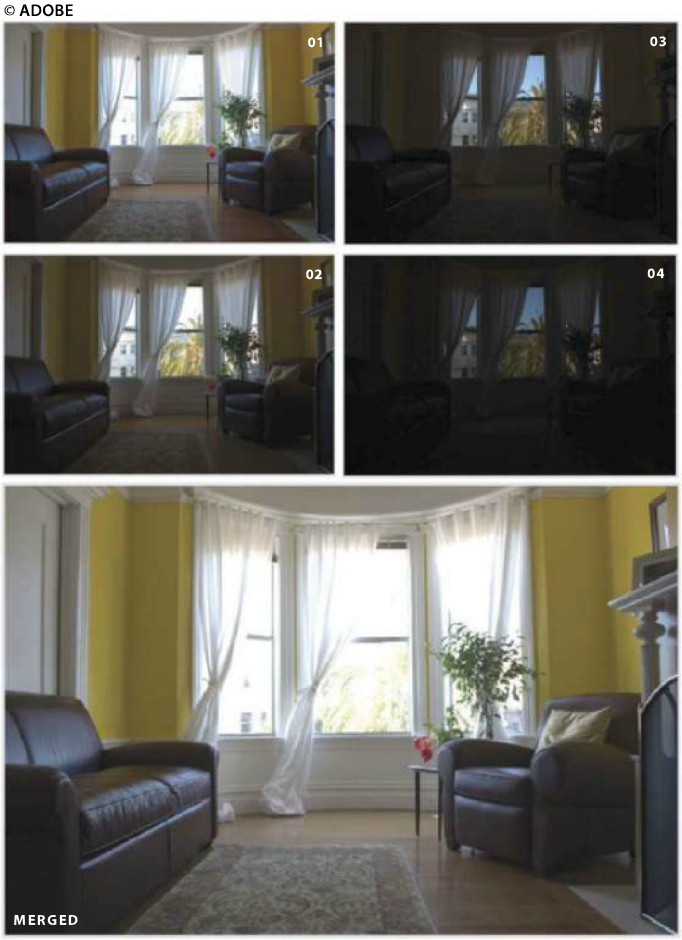


EXPOSURE ADVICE

Merge to HDR Pro can work with a minimum of three exposures, but five to seven exposures will give you a better result.

12

USE A MASK

Use a layer mask to localise the colour to a specific area. You can copy the mask across to the second adjustment layer.

DYNAMIC RANGE: COLOUR CORRECTIONS

Colour correction fazes a lot of people chiefly because they rely on a single Hue/Adjustment layer to do the job. Any one colour is comprised of three components: its hue (the main colour ingredient), its saturation (the vividness) and its lightness (the brightness). The first two can be easily controlled with the Hue and Saturation sliders in the Hue/Saturation adjustment, but the Lightness slider in that same adjustment dialog is rather crude and shifts the black and white points, which makes it useless for colour correction. The trick is to make use of an additional Curves adjustment layer and use this to control the lightness after you have added the Hue/Saturation layer. Between the two adjustment layers it's possible to produce any colour in the available spectrum. In our example image, note that not only did we turn a brown carpet green, but also a white skirting board dark brown, something that would be impossible using just the Hue/Saturation layer alone.





13

DYNAMIC RANGE: ADJUSTMENT LAYERS

Adjustment layers are essential in photo editing thanks to their non-destructive nature. With Levels you can set the colour and tonal range of the shadows, highlights and midtones using a histogram, whereas Curves adjusts the tonal range of any point within an image, not just the three defined in Levels. On top of these you have Brightness/Contrast, which is a simple adjustment for tonal range; and Exposure, which offers up Exposure, Offset and Gamma parameters. Exposure adjusts the highlights of an image without affecting the shadows, Offset deals with the midtones, while Gamma enables you to modify the shadows without affecting the highlights.

Next are the colour correction tools. Vibrance is still relatively new, being introduced in CS4, and it's a smarter control for colour saturation than using a Hue/Saturation layer. The Vibrance adjustment increases the saturation of less-saturated colours more than the saturated colours. Color Balance is the first stop for reducing colour casts, Black & White does what it says on the tin and Photo Filter replicates traditional photo filters. Channel Mixer used to be the best method for monochrome images, and it still comes in handy for creative colour combos.

The final row of icons offers more creative controls. Invert creates a negative effect and Posterize adjusts the number of tonal levels. Threshold converts an image into a two-colour, which produces a sketch-like look, the Gradient Map adjustment maps custom colours over the greyscale tones of an image and Selective Color adjusts individual colours within an image.

Tonal range correction

The first row of icons gives access to the Brightness/Contrast, Levels, Curves and Exposure options



Colour options

In row two are Vibrance, Hue/Saturation, Color Balance, Black & White, Photo Filter and Channel Mixer

Effect controls

The final row has Invert, Posterize, Threshold, Gradient Map and Selective Color, which can all be used for more creative purposes

14

DYNAMIC RANGE: DYNAMIC BLACK AND WHITE

Use the non-destructive Black & White adjustment layer for controlled results

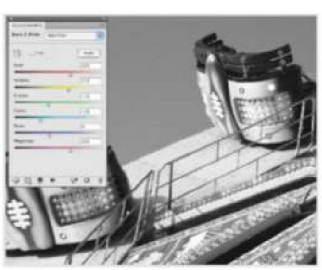
01 ADD THE ADJUSTMENT

Not all images work in black and white, so ensure that you have a good dynamic range as highlights and shadows will be exaggerated. Next, apply a Black & White adjustment layer from the Layers palette options.



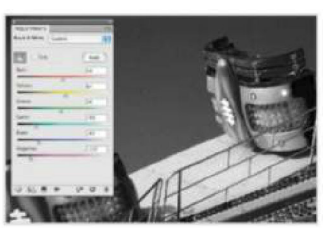
02 QUICK CONVERT AND PRESETS

Hitting the Auto button is a good starting point, or go through the presets to find one that gives the result closest to the final look. You can also create custom presets too, which is perfect for batch processing.



03 TARGETED ADJUSTMENT

Use the colour sliders to fine-tune the effect. Make use of the Target Adjustment tool to click on areas that need altering. This will automatically pick the right colour slider for that area.



15

DYNAMIC RANGE: HDR TONING



Photoshop CS5 introduced the HDR Toning tool, which gives tone-mapping abilities after you have merged exposures together using Photomerge. It also enables you to create HDR-style images from a single exposure. It is harder to get a natural look using this method, but if a more stylistic result is what you are looking for, then this is definitely worth a gander. Open your source image and then select Image>Adjustments>HDR Toning to open the HDR Toning window. The initial default setting is usually pretty awful, but choose the Local Adaptation Method from the dropdown to get a more realistic effect. Then you can play with the sliders to customise the result, toning down the Saturation and Vibrance options to suit the look you are after. The Toning Curve gives you more accurate control over the dynamic range in your image.

SAVE A COPY

When you run the HDR Toning adjustment, you will be forced to flatten your image, so save out a layered copy if you need one.

16

EDITING

DODGE AND BURN

Dodging and burning are skills that have been brought into the digital darkroom from traditional methods used to selectively edit the exposure of an image. The Dodge tool is used to lighten pixels while the Burn tool darkens them. By careful application of these tools, applied via a brush painted in the required areas, it is possible to improve exposure, draw attention and add impact with a higher dynamic range.

The Range setting controls whether the tools affect the highlights, midtones or shadows of the image. As the Dodge tool lightens, this is most often used on the highlights, and the Burn tool darkens, so it is commonly used on the shadows. The Exposure option controls the strength of the effect, and it is best to start with a low value (3-5% is common) so that the effect can be built up gradually. There is an Airbrush option that can be turned on and off to suit, and the brush is set up in the same way as any painting tool, with settings for the hardness and size.

There are plenty of ways of correcting exposure in Photoshop, and Dodge and Burn are used less often in colour photography now, with the preference being for using Overlay-neutral layers and masks, a non-destructive method. However, for black-and-white photography in particular, these tools are still great options.

> **The Exposure option controls the strength of the effect, and it is best to start with a low value(3-5% is common) so that the effect can be built up gradually**





SAVE A COPY

Using Dodge and Burn tools is destructive, so make sure that you work on a copy of your original image so that you can always go back and start again.

17

WHY RAW?

We recommend shooting RAW if possible, as the resulting image is unprocessed, leaving key adjustments to Photoshop.

EDITING

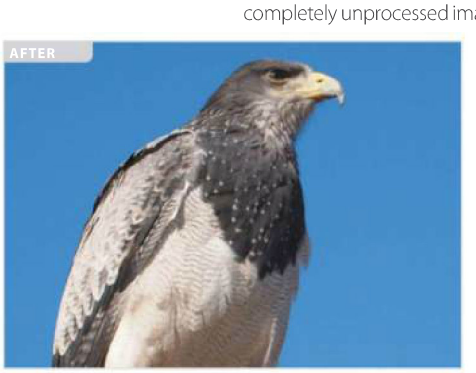
SHARPEN UP

When it comes to sharpening an image, there are various stages at which sharpening should be carried out to get the best effects. The Camera Raw plug-in offers very effective sharpening for RAW images,and sharpening is best achieved here if you are working straight from a good-quality camera.

Presuming that you're coming straight into Photoshop with a JPEG, however, means that we're looking at corrective sharpening rather than capture sharpening (as in Camera Raw, when you're working with a completely unprocessed image). The Smart Sharpen filter can be very good at what it does, but is prone to introducing artefacts if overused. Smart Sharpen is best applied as a smart filter so that adjustments can be made to the photo non-destructively. There are three modes for sharpening to pick from: Gaussian Blur, which is similar to the Unsharp Mask filter; Lens Blur, which corrects blur caused by the camera's optics and Motion Blur, for when you're editing moving objects. By selecting the right mode and adjusting the sharpening values, shadows and highlights (the latter in Advanced mode only), you can remove blur and restore detail.

For localised correction, consider the Sharpen tool in the main Tools bar, which has a Preserve Detail checkbox in Photoshop CS5 to reduce artefacts, which can simply be painted on to individual areas.





> **Smart Sharpen is best applied as a smart filter so that adjustments can be made to the photo non-destructively**

18 EDITING NOISE

REDUCE NOISE

Although not as effective as noise removal in Camera Raw, you can find a similar filter in Photoshop via Filter>Noise>Reduce Noise.

When it comes to dealing with noise in images, Adobe Camera Raw should be your preferred choice, even with JPEG images! In Bridge, Ctrl/right-click your image and choose Open In Camera Raw. There are two distinct types of noise in digital images: colour noise and luminance noise. Colour noise can be seen as small red, green and blue spots of colour. Click the Details tab in Camera Raw and make sure to zoom in to at least 100%. Use the Color slider to remove this colour noise, slowly dragging it to the right until all signs of the noise disappear. Dragging the Color Detail slider to the right will reduce any softening of the image.

If you've pushed the exposure or the processing of an image too far, you'll also see luminance noise, appearing as sharp, dark peppering over the image. Use the Luminance slider for this, slowly dragging to the right until the peppering is softened just enough. Pushing this slider too far will over-soften the image, so be careful here; having a little noise remaining is much better than over-softening. Increasing the Luminance Detail slider will restore some of the tonal detail back in to the image without introducing the noise again.

You can toggle the effect of your noise removal on and off simply by hitting the 'P' key on the keyboard or by using the Preview option within the Camera Raw workspace. Make sure to do any sharpening of the image after you've finished the noise removal.



19 EDITING LENS CORRECTION



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> **There's even a Show Grid checkbox, which supplies you with a grid overlay to line up verticals and horizontals**

The art of lens correction has become almost foolproof in CS5, thanks to the new Auto-Correction addition to the Lens Correction filter. Via the Auto-Correction tab within the filter itself, checking the boxes for Geometric Distortion, Chromatic Aberration and Vignette will adjust these aspects of the image based on CS5's built-in camera and lens profiles. There's even a Show Grid checkbox, which supplies you with a grid overlay to line up verticals and horizontals.

By choosing the Custom tab, you can still make adjustments to any lens distortion, via simple sliders, either to tweak the automatic corrections or to make entirely manual corrections if a suitable camera/lens profile can't be found.

NO PROFILE?

If there's not a built-in profile, you can choose both camera model and lens from the search criteria and look for one online.

20 EDITING RED EYE REMOVAL

There's a specific red eye removal tool in Photoshop, and it works very well at correcting this all-too common photographic flaw. You'll find the Red Eye tool nestled with the Healing tools in the main Tools bar and using it couldn't be simpler. Start by making a marquee selection around both eyes and copy and paste this to a new layer. Grab the tool and drag it over the entire iris, one eye at a time. It's important to include enough of the eye in this selection, not just the pupil, to get the most authentic effect. As soon as you release the mouse button, the red pupils will vanish. You can control the darkness of the pupil replacement via the Darken Amount slider in the Options bar. The great thing about doing this on a pasted copy of the eyes is that you can simply erase any pupil spill by using the Eraser tool to tidy things up a touch.

You'll also find the Red Eye Reduction tool within Adobe Camera Raw to use when you're processing RAW images, so if you have the option, you can nip this flaw in the bud when you are working on the unprocessed version of the image.



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Correct white balance



Neutralise any unsightly colour casts to reproduce your image as nature originally intended

White balance is that little setting on your camera dedicated to keeping your whites whiter than white. We focus on white because it's a neutral that's easy for the camera to base its calculations on, but the wrong 'white balance' will introduce a colour cast right across the colour spectrum. If your whites look orange, everything will look orange.

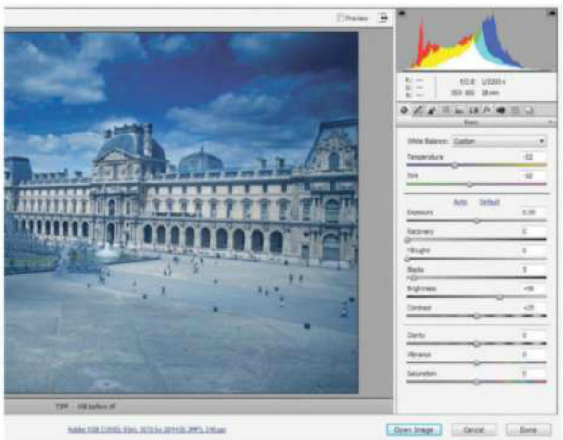
White balance is an issue because all light has a colour temperature. Low colour temperature implies warmer (orange) light, while high temperature implies a colder (blue) light. Daylight has a low colour temperature near dawn and a higher one during the day. Tungsten light sources, such as household bulbs, have a low colour temperature as do fluorescents, but the latter also commonly produce either a magenta or green cast.

We don't notice any of this because our eyes adapt, so light appears fairly neutral under a variety of conditions. Digicam sensors can't adjust in the same way, so they employ a white balance algorithm to try and adjust accordingly – either with an auto setting, or with presets or Kelvin settings chosen by you. If your camera gets things wrong, though, you'll need help to put it right. And here's the help you need…

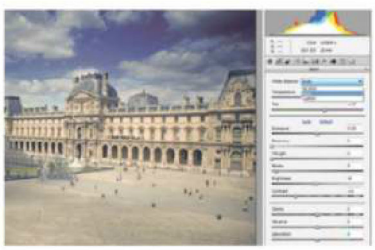


RAW POWER

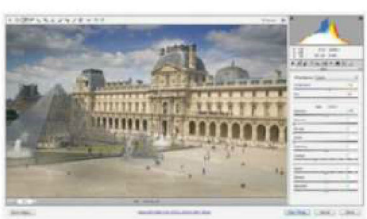
Some colour suggestions



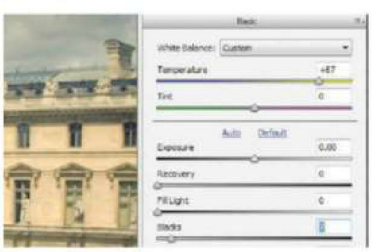
01 Open ACR By far the best method for correcting white balance issues is to do so at the Raw stage, which obviously involves shooting Raw files rather than JPEG. Simply double-click a Raw file to launch the Adobe Camera Raw dialog. Your white balance camera setting will be set automatically as the default white balance for this image.



02 Try the presets If the camera default white balance setting hasn't provided a neutral-looking scene, try one of the Adobe Camera Raw settings to start. Try Auto first from the White Balance drop-down menu, and if that doesn't work, try selecting the preset that best describes the capture lighting, such as Daylight or Cloudy.



03 The White Balance tool If the presets don't work, try the White Balance tool (I). This works by basing white balance settings on a colour-neutral area. It works best on light greys and diffuse white highlights rather than a midtone grey or bright white. If you've got an area you know should be relatively colour neutral (clouds are normally a good bet) give it a click and see what happens.



04 Manual slider adjustment If neither of the previous steps have worked, or you're almost there and just need to tweak things a little, you'll need to have a go by eye and alter the sliders. Use the Temperature slider to make things warmer or cooler. Don't be tempted to touch Tint unless you're dealing with fluorescent light.

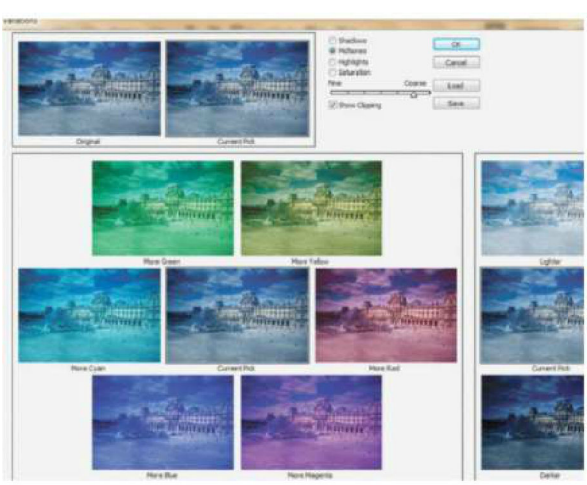


05 Auto Color If you haven't shot in Raw, or you've already made too many changes to want to go back to the original, we need to look to Photoshop itself. A good place to start is Image>Adjustments>Auto Color. It has been known to do a good job in many circumstances. Make sure to duplicate your background layer first with Ctrl/Cmd+J.



06 Set grey point in Levels The next step, if Auto Color hasn't done the job, involves a similar tool to Photoshop's White Balance tool. Navigate to the Layers palette and click the button at the bottom for New Adjustment or Fill layer. Select Levels, then click the middle Eyedropper. Find yourself a colour-neutral midtone grey in shot and give it a click. Try another area if it doesn't look good.

07 Trying variations An alternative and easy-to-grasp solution can be found with Image> Adjust>Variations. Be sure to run it on a duplicate of your background layer, then simply click the colour that you think needs to be added to remove a specific colour cast. Use Red, then Yellow to warm, and Blue then Cyan to cool.



Tip

Raw files

When you set white balance in-camera and you capture an image in the Raw format, all the white balance setting does is suggest to your Raw converter which setting to use as default. The Raw file is in essence like a digital negative, so nothing has been set permanently. It's up to you to stick with the in-camera setting or tweak if necessary. White balance edits at this stage are thus 'non-destructive' – you can pick any white balance setting and no info is lost.

Tip

JPEG files

Unlike Raw, the JPEG file is actually processed in-camera, so you are dealing with an ostensibly finished image. Any white balance setting you make in-camera will be made permanent in the JPEG file, as will any in-camera setting. To alter white balance you therefore need to make a 'destructive' edit in Photoshop, in the sense that some info will be lost. Very heavy white balance changes may thus lead to a visible loss in image quality.

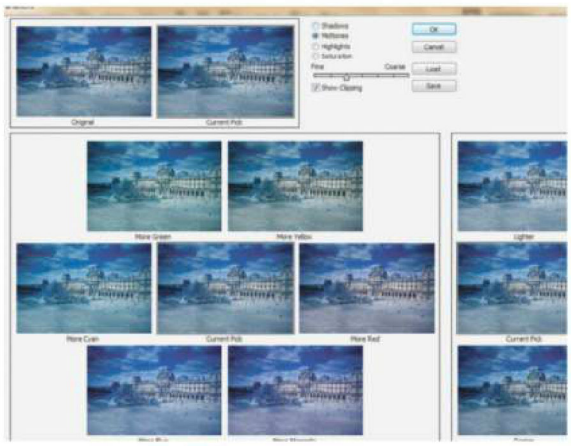
Tip

Creative white balance

We've talked largely about neutralising white balance to create a perfectly colour cast-free image, yet this isn't always the most desirable scenario. A warm or cool cast can actually create an atmosphere. While our eyes do adapt to light, we still tend to associate a warm glow with early morning or early evening sunshine, and a cool tone with overcast, cloudy day scenarios. Warm glows also tend to signify romance, health, and vitality, and are generally inviting, whereas cool casts very often signify mood, foreboding and intrigue.

ALL IN BALANCE

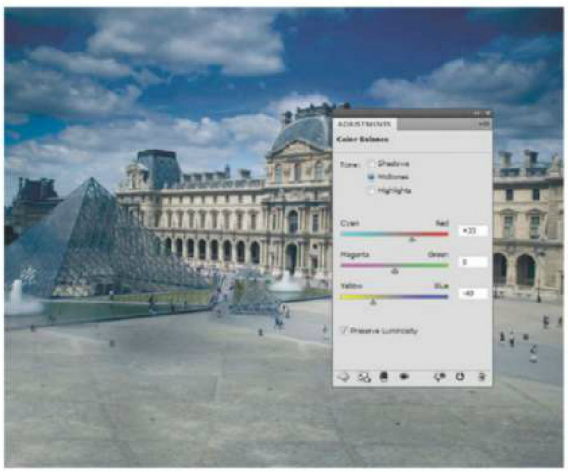
Using Color Balance and Levels



08 Variations controls For fluorescent lighting, you'll need to add Green and Magenta. Don't touch these for other types of lighting. Be sure to keep the Midtones setting checked. The Fine/Coarse slider underneath determines how much of the colour will be added, so adjust to suit.



09 Setting up Color Balance A similarly intuitive interface, if you don't get on with Variations, is the Color Balance adjustment. Load it as an adjustment layer using the relevant button at the bottom of the Layers palette, and check Preserve Luminosity. Keep the default Midtones radio button selected.



10 Focusing on the midtones Next, add Red and Yellow in equal amounts to warm a cool image. Subtract Red and Yellow to add Cyan and Blue and cool an overly warm image. As with Variations, altering Midtones is normally enough to correct an overall cast – midtones actually partially affects shadows and highlights too.



11 Highlights – a last resort If a colour cast still appears to be present in white areas despite darker neutral tones looking neutral, you can try checking the Highlights button and making very small movements – highlights are quite sensitive to change. Shadows on the other hand, will rarely need to be touched. Finish by setting the layer blending mode to Color to ensure contrast isn't affected.



12 Levels endpoints trick If you don't get on with either of these interfaces, here's a trick using Levels that works if you haven't over or underexposed. Add a Levels adjustment layer and then select the Red channel. Hold down Alt/Option and click the black slider and move it inwards until some information appears on the white screen, then move it back a fraction.



13 Tweak the midtones Next, do the same with the white slider – hold down Alt/Option and move it inwards until info appears on the black screen, and then move it back a fraction. Now do the same for the Green channel and then the Blue channel. You can then make minor tweaks in each channel with the Midtone slider if necessary.

Increase saturation with the Sponge tool

Source files available

Want some magic? Use this technique to brush over your images and increase the saturation before your very eyes

There are many ways to hoick the colour in your images, but one of the easiest methods is to use the Sponge tool. Found in the Toolbar cohabiting with the Dodge and Burn tools, it enables you to increase or decrease the saturation of an image. The benefit of using the Sponge tool is that you literally brush the edit on. This gives you great control and is brilliant for images with lots of little areas that need some saturation help here and there. The images for this guide can be found from **http://bit.ly/kW4l2I**.

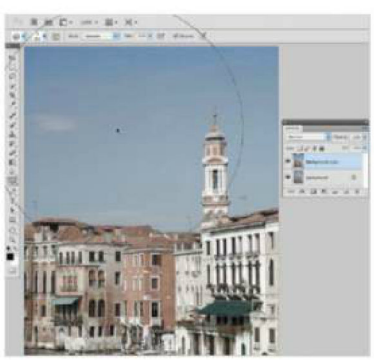




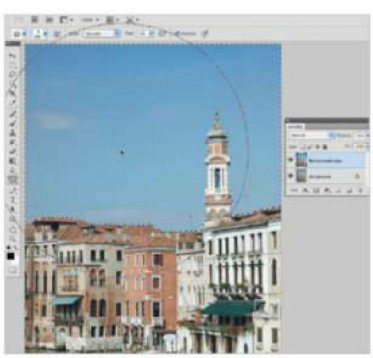
Quick tip: We are concentrating on enhancing the saturation of an image here, but you can also desaturate. Simply pick Desaturate from the Mode menu

INSTANT COLOUR BOOST

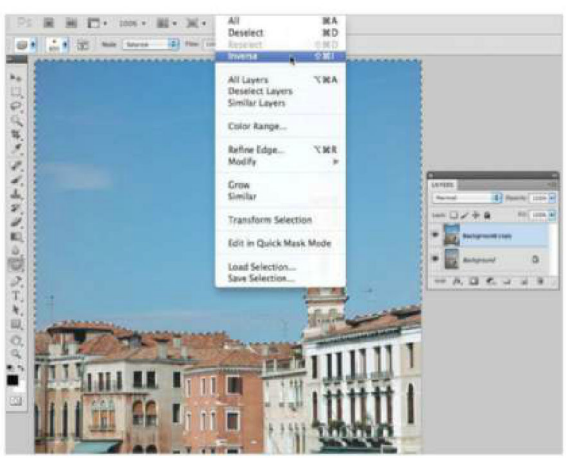
Combine Magic Wand selections and the Sponge tool



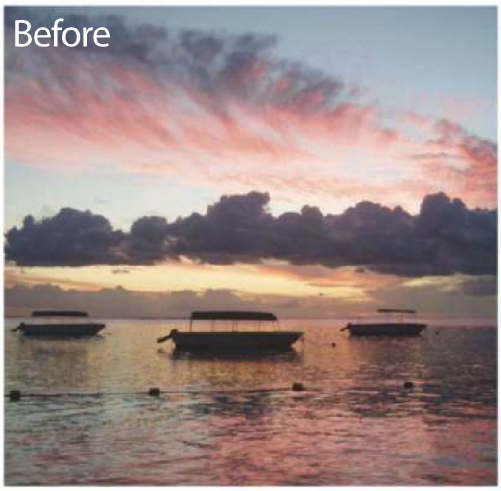
01 One fell swoop Open up the start file and go to Layer>Duplicate. Click the Sponge tool from the Toolbar, scoot up to the Options and click the brush icon. Pick a large soft brush (we went for 800px), make sure Saturate is selected from the Mode menu and set Flow to 100%. Brush over the entire image in one go for an initial colour boost.



02 Sky attention Things are already looking better, but we can do more to help this image. Pick the Magic Wand and set the Tolerance to 67. Click on the sky – all of it should be selected (if not, hold down Shift and click the missing areas to add). Click back on the Sponge tool and set Flow to 50%. Brush over the selected sky in one go.



03 Down below Go to Select>Inverse to select the buildings and water, then set the Flow to 20%. Brush over this area to brighten it a touch. The more times you go over an area, the more intense the saturation will be.





Source files available

Tip

Different effects

Creativity doesn't stop with just one blend mode. Instead of using Overlay, try other modes such as Multiply. This particular one makes your sunset appear darker. You can also go for the retro look by using Pin Light mode to blend the red colour in the gradient map with a brown overtone, similar to that of a sepia effect. Experiment with them all to find the one that looks the best and the one you like he most.

Create a sunset using Gradient Maps

Intensify colour in your sunset photos with this non-destructive method

The Gradient Maps option makes it possible to change colours in an image while retaining the individual highlights and shadows. In this tutorial we've used a gradient map to enhance our image of a sunset that's not quite captured the vibrancy of the light hitting the clouds and water's surface. They are simple to apply, and work effectively when combined with Photoshop's blend modes.

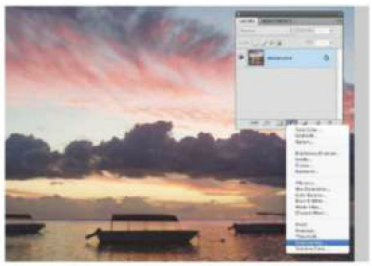
Gradient Maps is under Adjustment Layers in the Layers palette. The maps can be used with options such as Curves to intensify highlights. The trick with the adjustment layers lies with their individual masks, which appear every time you create a new one.

The gradient map, as its name suggests, creates a gradient with multiple colours that covers your image to account for every subject and light source. For this sunset effect, we've created a gradient with the colours red, orange and yellow, and then we let the adjustment layer do the hard work for us. It's also a great way to change a normal scene into a more fantasy-based image, by applying odd colours that you wouldn't normally expect to see.

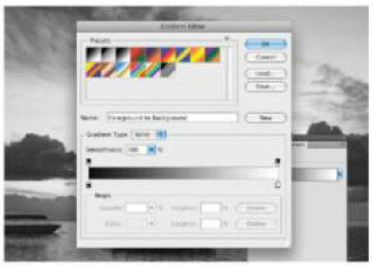
Although there are many ways to change the tone of your image in Photoshop, the Gradient Maps option is one of the easiest and is non-destructive. Grab the start image from your cover disc in order to begin the transformation.

ADD WARMTH TO YOUR SUNSET IMAGES

Combine Gradient Maps and blend modes for a polished effect



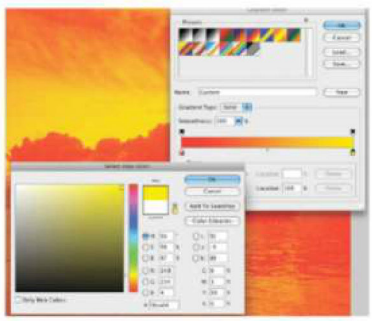
01 **Find the gradient map** Open the image '1176898.jpg' on the disc. There's no need to make a copy of the layer, as a gradient map appears on its own one. Click the Create New Adjustment Layer button in the Layers palette, and select Gradient Map.



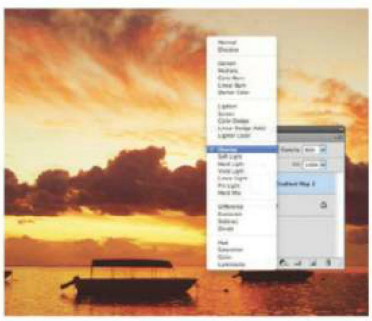
02 **Gradient Editor** The image turns to black and white, but not for long! The gradient map appears as a new layer, and has its own mask. Double-click on the left thumbnail on its layer to open up the Gradient Editor dialog box.



03 **A splash of red** In the Gradient Editor dialog box there are two squares on the bottom side of the gradient's colour bar. Double-click on the bottom left square (black by default). In the Select Stop Color box, choose a warm red and then hit OK to apply.



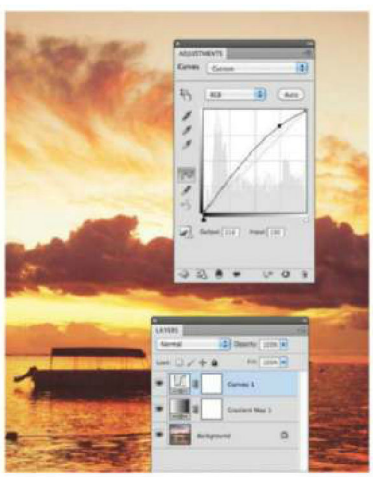
04 **A tint of yellow** Your image should tint red. To balance this, double-click on the far right square on the bottom side of the colour bar. Select a bright yellow and hit OK. The colour bar now has orange as the midtone, with red and yellow either side.



05 **Blend** Hit OK in the Gradient Editor menu to apply the mapping. The image will be a mix of orange, yellow and red. In the Layers palette, with the gradient map layer selected, change the blending to Overlay. This dramatically boosts the sunset's contrast.



06 **Tweak settings** To reduce the harshness of the gradient map created by the Overlay blend mode, use the Opacity slider in the Layers palette. Reduce its value to 60% to make the sunset subtle and more realistic. If the red is too dominant, go back to the Gradient Editor and pick a darker shade.



07 **Add some shimmer** To intensify the shimmer of the water, click on Curves in the New Adjustment Layer list in the Layers palette. Now pull the top of the line upwards in the Curves dialog box to give the image more brightness.



08 **Paint in light** Select the white thumbnail on the Curves adjustment layer, and go to Image>Adjustments>Invert. Use the Brush tool, set to black and a soft edge, to paint over the water to add shimmers of light coming from the horizon, completing your project.

Tip

A different sunset

Don't feel restricted by the convention of having to create a realistic yellow/orange/red sunset effect. Go back into the Gradient Editor dialog box and try out different presets. The more bizarre mixes of colours will give a fantasy-based sunset, where you may want the horizon to have shades of dark green and blue, depending on your style.

Photo Editing



Control HDR with layers

Get maximum impact from different exposures by using layers to merge photos



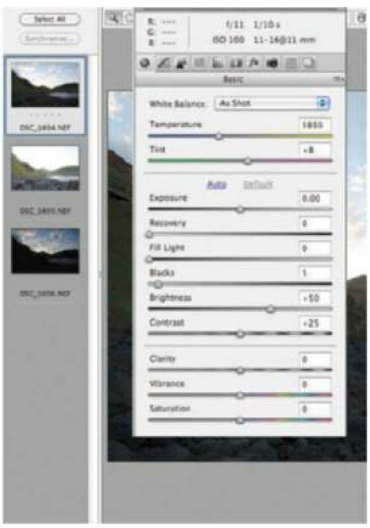
Producing an HDR image manually using the Layers palette in Photoshop is a great way of getting the maximum impact from a scene where the range of EV stops between the darkest and lightest points is very high. If you can only shoot one frame, a decision has to be made about which area of the scene you are most interested in exposing correctly.

If you expose purely for the highlights (such as a setting sun), you run the risk of having underexposed midtones and very underexposed shadows. On the other hand, if you expose for shadows you will probably find that the midtones are too light and the highlights have been almost completely blown out, which means that the camera could not adequately record them and even the most sophisticated software won't be able to retrieve them.

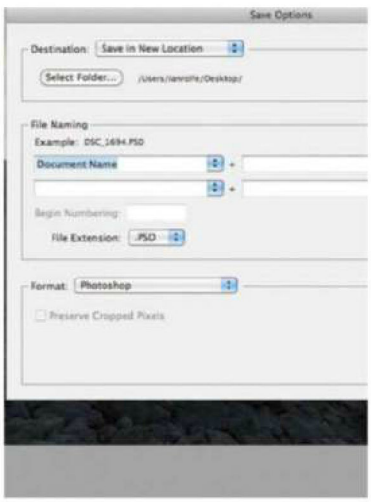
There is an alternative, however, and it is to shoot a separate frame for each area of the scene's tones (shadows, midtones and highlights) and then digitally merge them into one single image. This can be done using automated software such as Photomatix Pro or Photoshop's built-in Merge To HDR Pro, but at times the results of these processes can look unnatural and almost cartoon-like. To avoid this, you can manually merge the frames using Photoshop's Layers palette. It's a simple process once you've got the hang of it. In many ways the Layers palette is the heart of Photoshop, and you will learn a lot about how it works by following this tutorial.

CREATE AN HDR IMAGE

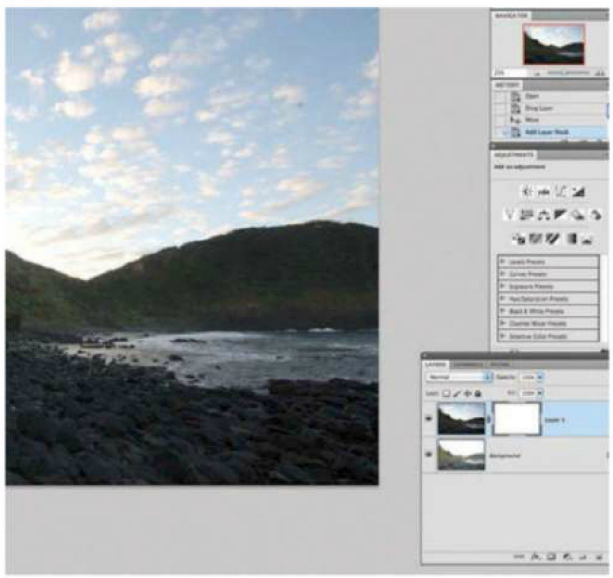
Stack photos in the Layers palette and then start merging



01 Process your RAW files It's a good idea to shoot RAW files for HDR photography, as this format records the greatest amount of detail. You can tweak the exposure value slightly if you need to as well. Process your files together as a batch and make sure that all the settings are the same for the images that you plan to merge.



02 Open in Photoshop Save your RAW files as PSD or TIFF files and then open your lightest exposure in Photoshop. This is the image that you shot for the maximum amount of shadow detail. Then, open the image that you shot for the midtones and drag it onto the first image as a new layer, so that you now have two layers sitting in your Layers palette.



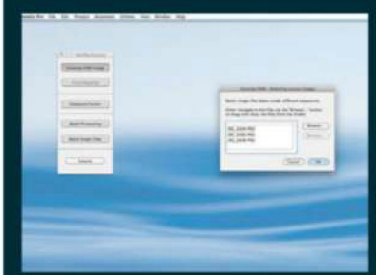
03 Merge two images With 'Layer 1' selected, click the Add Layer Mask button at the bottom of the Layers palette. Hit 'B' on your keyboard to activate the Brush Tool and make sure that the foreground colour on your swatches is black. This means that you can 'mask out' the foreground rocks in Layer 1 to reveal the brighter rocks from the Background Layer. Use a low brush opacity brush (20%) and do this gradually.

Use software to create HDR

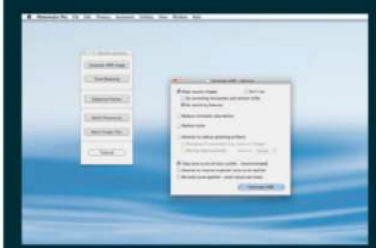
Instead of producing an HDR image manually using layers, you can use software that aims to do the job for you with rather less time and effort. The results can vary, though, and care has to be taken with the settings you employ. Here's how it works in Photomatix Pro.



Getting started The first thing to do is to click on 'Generate HDR Image'. Obviously you haven't selected any images yet – that comes next.



Choose your images Click the 'Browse' button in the dialogue window that emerges and navigate to the files you want the software to merge into an HDR image.



Options It's generally best to stick to the default options that you are presented with here, at least at first, though it's very easy to experiment with these options.



The initial result The results you get will always be pretty hideous at this stage, due to the fact that your screen can't cope with the information in the image. You'll sort this out next.



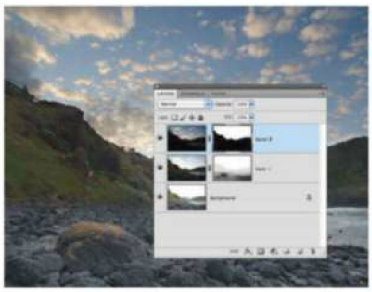
Tone mapping Press Tone Mapping and you'll get the chance to tweak the output until you get something you like, which of course completely depends on personal taste.

MASK FOR PERFECTION

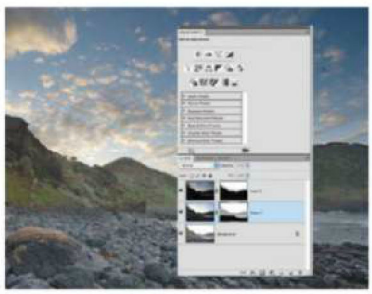
Control your tones



04 The third layer Now it's time to introduce the third exposure into the Layers palette. Drag the darkest exposure (for the highlights) onto the top of the layers and add a layer mask to this layer also – but this time hold down the Alt/Option key as you do so in order to fill this new layer mask with black.



05 Bring the sky to life Ensure that the foreground colour on your swatches is white so that when you use the Brush tool you can introduce the darker, more detailed sky from this last exposure but retain the detail in the foreground from the Layers below.



06 Tweak your masks Now that the image is basically 'merged' and you have a clearer visual idea of how the completed photo will appear, it's a good idea to tweak your masks. Return to your first Layer Mask (for Layer 1) and see if further adjustments are necessary. Then do the same for the second Layer Mask (for Layer 2).



07 Seeing red When you work with layer masks, it's an idea to hit the 'backslash key' on your keyboard and see where you have and haven't masked. This is useful when you are busy tweaking and tidying up your masks. In Windows you can also hold the Shift and Alt (or 'Option' key in Mac OSX) keys together whilst clicking on your mask to achieve the same effect.



08 Final adjustments It's a good idea to leave any tweaking of the image until you are satisfied that the blending has been completed. Use adjustments layers to fine-tune each one as I progress. Adjustments layers give you the freedom to make changes.



09 Enhance the sky One of the potential drawbacks of HDR imaging is that the resulting pictures can look a little 'flat'. This was noticeable in the sky so make a Curves adjustment layer and hovered the cursor over the border between this adjustment layer and the layer immediately below – (the 'sky layer'). This creates a clipping mask so that the curves adjustment only affects Layer 2 and leaves the background layer and Layer 1 untouched.

FINAL TWEAKS
Make the image perfect



10 Adjust the colours The image looks a little too 'cool'. Fix this by creating a Color Balance adjustment layer (above the Curves adjustment layer) and pulling the midtone values towards Red (away from Cyan) and Yellow (away from Blue). This replicates adding a traditional 81-B or 81-C Warming Filter while shooting.



11 Boost saturation More saturation in the red and yellow tones in the image is needed. Make a Hue/Saturation adjustment layer. Go into the 'Red' and 'Yellow' drop-down menus and pull the Saturation slider to the right until you are satisfied with the effect. Change the blending mode of this adjustment layer to 'Saturation' to ensure that the luminosity of the image is not affected.

Tip

The power of layers

The great thing about doing a manual HDR merge of your layers (as opposed to using automated software), is that not only will the end result look much more naturalistic, but you will have also practised your skills with Photoshop's Layers palette. Layers are the heart of Photoshop and once you have got used to using them you will find that an almost endless stream of creative possibilities opens up to you.



12 Global contrast The overall contrast of the image needs to be increased. Make another Curves adjustment layer and create a very slight s-curve. Change the blending mode of this adjustment layer to Luminosity. This will prevent any saturation increase or a colour shift.



13 Make a composite layer There are a few artifacts that need attention, which is easier to do on a composite containing all the previous adjustments. Click on Create a New Layer at the bottom of the Layers palette and select Merge Visible from the Layers drop-down menu while holding the Alt/Option key.



14 Healing Brush and Patch tool A combination of the Healing Brush (set to Replace mode) and the Patch tool were used to get rid of some the 'ghostly' figures peering down from the boarded walkways, as well as an ugly spot of sensor dust and an even uglier sign.



15 Fringing There is a bit of colour fringing along the skyline. To deal with this, duplicate the top layer and apply a Gaussian Blur of 16 pixels. Change the blend mode of this layer to Color and make a black layer mask (hold 'Alt/Option' while clicking the Add Layer Mask button). Use a white brush to paint along the edges where the colour fringing is most apparent. Problem solved!

Layer structure
Combine images for HDR magic

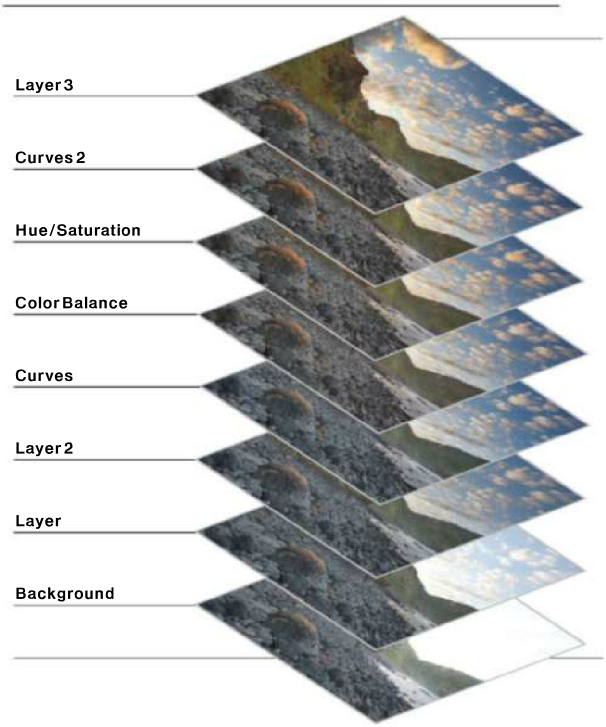
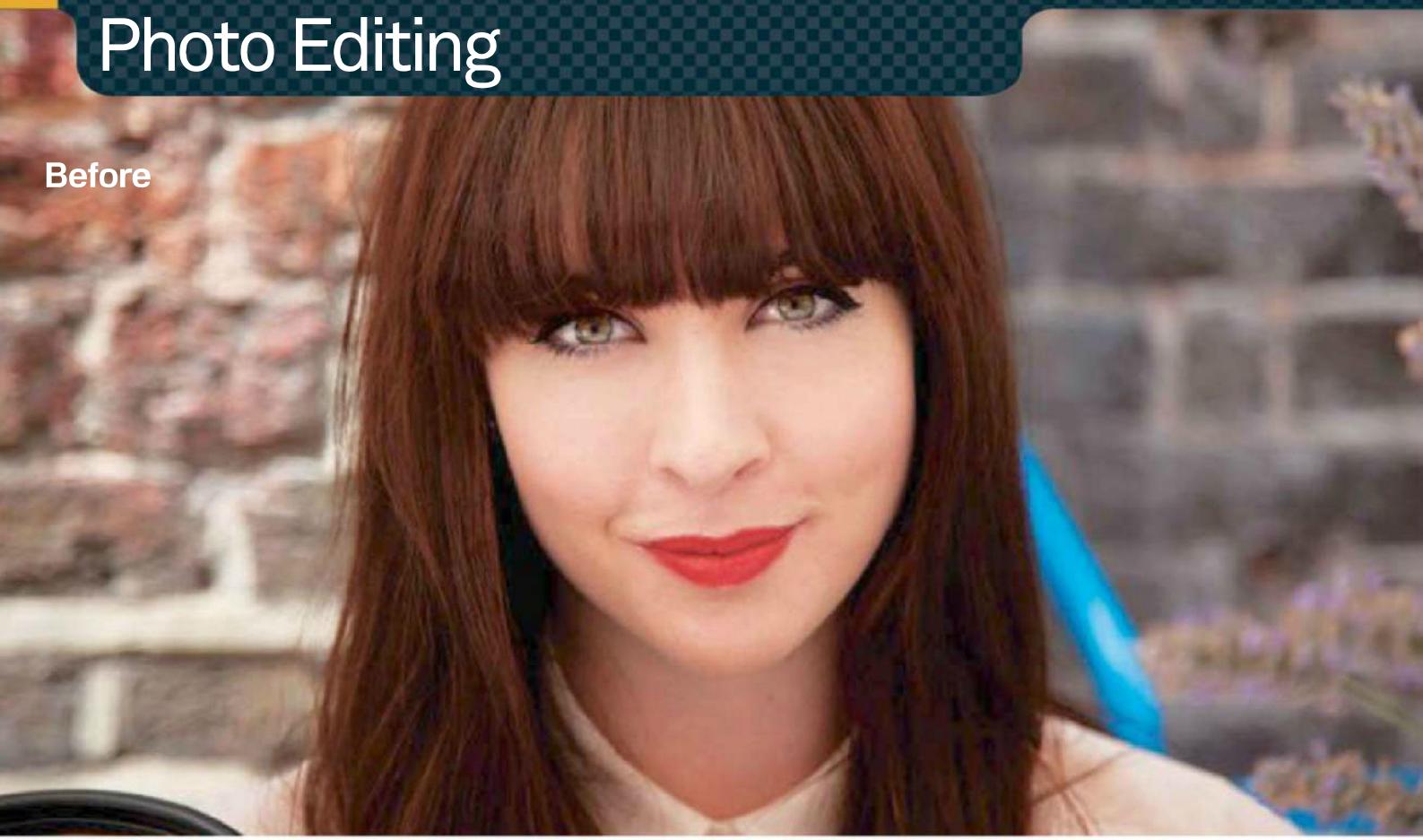


Photo Editing





Use the Refine Edge tool in CS5

Source files available

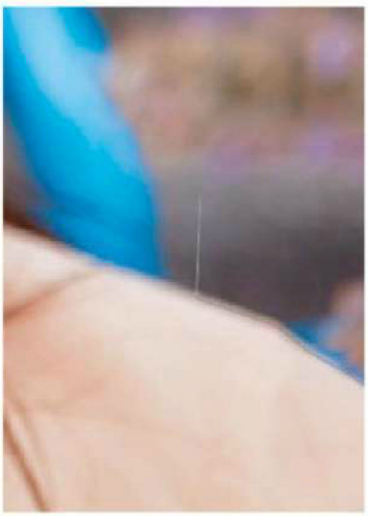
Mask hair easily with Photoshop CS5's Refine Radius tool and blur an unflattering backdrop for an attention-grabbing portrait

Photoshop CS5 shipped with a brand new update to its Refine Edge feature that promised the chance to mask tricky subjects, such as hair, easily without the need for complex, channels-based work. The feature is based around the Refine Radius tool in the Edge Detection section of the Refine Edge dialog and enables you to simply brush out any background while leaving the hair strands intact. Anything that could be done with channels or plug-ins can now be done with this tool, often with quicker and more accurate results.

It doesn't perform total miracles, though, any more than the other methods could, so the best results still rely on a good tonal or colour contrast between the background and hair. The image we've got for you to try is of medium difficulty; there are similar reddish tones in the hair to the background, which will cause some problems. You will learn how to make compromises with this feature by sacrificing some hair strands but saving the few that can make the difference between a cutout looking realistic and it looking dreadful. By successfully keeping a few stray hairs at the edges of our portrait, we're able to simulate lens blur in the background to prevent an ugly brick wall ruining an otherwise lovely portrait, and at the same time maintain a semblance of realism. We would never have been able to achieve the same result with any form of manual selection, be it Paths, Magnetic Lasso or otherwise.

SET UP THE REFINE EDGE FEATURE

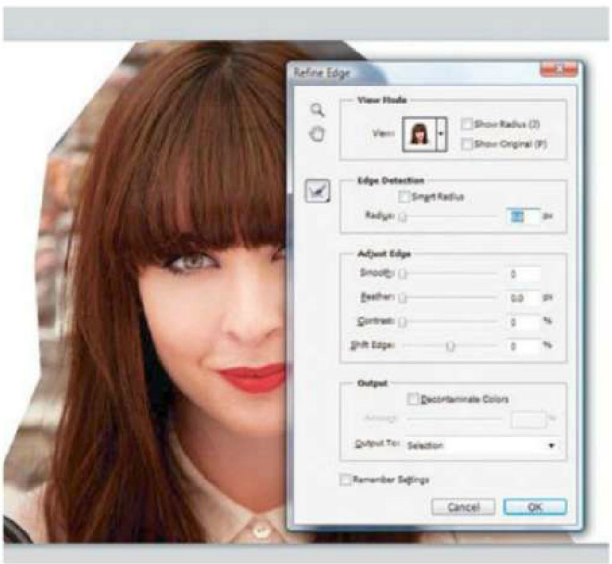
Make a rough selection to start



01 Start cutting out Open up your portrait image and press L to select the Polygonal Lasso tool (Shift+L if one of the other Lasso tools is selected). Plot a point at the base of the shoulder image to start and carefully work around the edge until you meet some strands of hair.



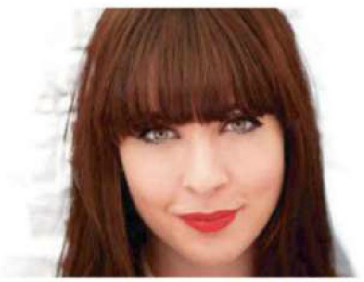
02 Close selection Now click roughly outside the fine hair strands to include them in the selection. You don't need to go too close and can include some background. Work all the way around the head in the same manner before sticking close to the edge of the other shoulder. Click the original point to close the selection.



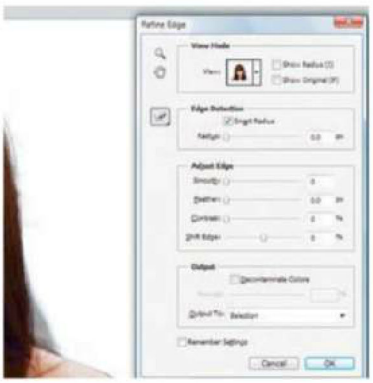
03 Start Refine Edge With the selection still active, go to Select>Refine Edge. The Refine Edge dialog will load up. Click the View drop-down menu and choose On White, then check the Smart Radius box and click and hold on the brush button adjacent to make sure the Refine Radius tool is selected.

BRUSH OUT THE BACKGROUND

Tweak the cutout using the layer mask



04 **Brush out the background** Now use the [and] keys to resize the brush so it's just a little thicker than the background information found around the hair. Brush around all of that background information, including the strands of hair. It doesn't matter if you move into the main body of the hair. Release and the result will look as shown.



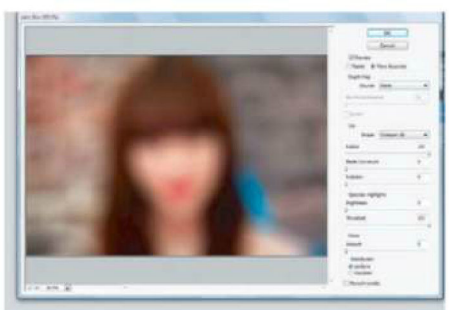
05 **Tweak mask** Try and brush over the remaining background areas to see if they can be removed. If they can't, that's Photoshop telling us it's the best it can do without removing hair strands too. If there are any parts of the hair body missing, hold down Alt/Opt and brush over to restore them.



06 **Refine settings** Check the Decontaminate Colors box below and leave Amount at 50%. Make sure Output To is set to New Layers with Layer Mask and click OK. You'll see a new layer on top now with a mask revealing only the areas selected by Refine Edge. Press B to select the Brush tool for the next stage.



07 **Refine the layer mask further** Now make sure that the layer mask is active by clicking on it and press D to reset the Color palette to black and white. After setting your Foreground colour to black (you can switch between the two with X), take a large soft brush and brush out areas of background that don't contain any hair.



08 **Duplicate for blur** Don't go too close to the hair strands, and leave any background areas that are too near to these strands. Select the Background layer and duplicate it using Ctrl/Cmd+J. Turn visibility on for the duplicate layer, select it and go to Filter>Blur>Lens Blur.

Make the most of your selection

Improve a portrait with these simple steps

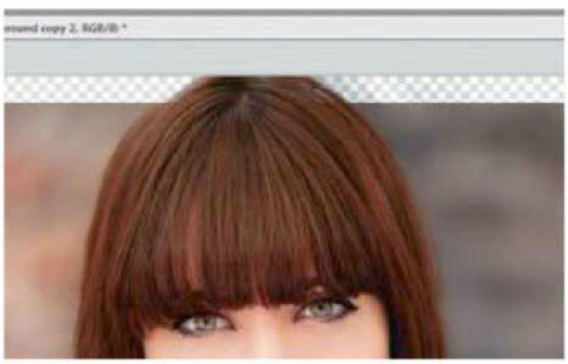


APPLY THE BLUR EFFECTS

Complete the portrait with skin smoothing



09 Apply lens blur Leave all the settings at default except Radius which you can push up to max strength (100) if necessary, then click OK to run the Lens Blur filter. If you're working on a high-res image, you may well need to run it two or three times. Use the Ctrl/Cmd+F shortcut to do this quickly.

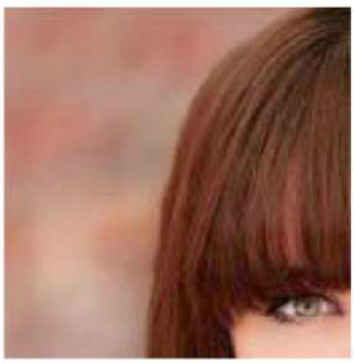


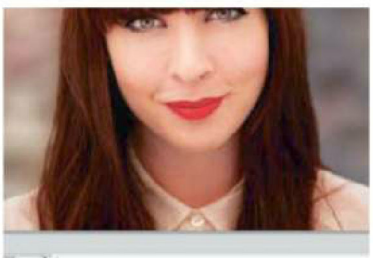
11 Remove blurred hair Some of the blurred background will contain hair, creating a hair-coloured rim that we want to remove. Select the blur layer and use Ctrl/Cmd+T for a Free Transform. Hold down Shift and pull in each of the top corner handles to shrink the image down. Press Enter and the hair-coloured rim should have gone.



10 Remove background Any background remaining on the mask will now be very obvious as it will be sharper than the blurred areas. You'll need to make a compromise between lending integrity by keeping stray hairs and removing areas of the background so they don't clash with newly blurred areas. Use a black brush on the mask to do your work. We had to lose a lot of stray hairs on the left side.

12 Replace blank areas We can clone from the blur layer to fill the empty space. Select the blur layer, press S for the Clone Stamp tool and set it to Current and Below. Set the brush to a large tip and use Alt/Opt to source nearby information to brush over the gaps. Use the same technique to remove the blue area.





13 Clone out bag strap Next we want to remove the bag strap from the shoulder. Select the top layer (not the mask) and clone the information from the other shoulder, being careful not to remove the strands of hair. You can brush the edges in and out to tweak using a small white or black brush with the layer mask selected.



14 Smooth the skin We're going to finish with a bit of skin smoothing. Use Ctrl/Cmd+Alt/Opt+Shift+E to create a duplicate of the top layer and select an appropriate Radius (2-20px) under Filter>Blur>Gaussian Blur. Add a layer mask, invert it with Ctrl/Cmd+I and paint the smoothing into the skin only with white, avoiding facial details.

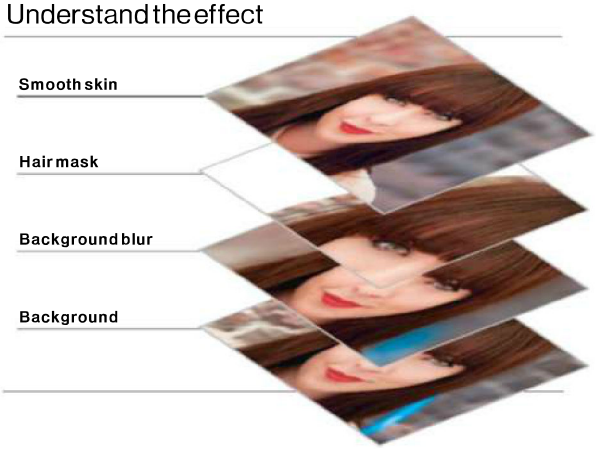
Tip

Can't find the right brush tip?

The Gaussian Blur method for skin smoothing works very well, but can leave the skin looking a little porcelain and perfect; there is skin texture evident in even the most blemish-free face. We can improve on the final step and simulate skin texture by selecting the Smooth skin layer (not its mask) and adding 3px of Gaussian Monochromatic Noise via Filter> Noise> Add Noise. Blur the layer by 0.5px to soften using Filter> Blur> Gaussian Blur and then add noise.

Layer structure

Understand the effect





Fix barrel distortion

Correct misshapen images and straighten the rounded edges and bowed horizons caused by the camera's lens

Source files available

Barrel distortion is most common among images shot with a wide-angle or fish-eye lens. It's a trait of photography that can often make images look stylish and artistic, but sometimes it doesn't suit and they just seem out of shape. If you find yourself confronted by the latter, there is a way of correcting this in Photoshop to make the image look less distorted and strange to the viewer.

Our image above shows a clear barrel distortion in the bowed masts of the boats and in the reflections on the water. It looks like the image has been bloated and punched out from the centre to create a bubble effect. Although this is helpful for drawing in the corners on a shot of a tight interior space, sometimes this distortion is not what you need, or you might have a change of heart and decide it's not the right way to go for your image.

First we used the Transform tool to bend the image back into shape, then rotated and squashed it back to a more natural perspective (depending on how far barrelled the image is, however, it is not always possible to recover it into a convincing shape). The Lens Correction filter is no doubt the popular choice for this, but here we will show you an alternative method and reveal how it can be done using some careful transformations and tweaks for full control over how you want the final image to end up. Our start image is slightly exaggerated over the usual barrel distortion, but it just goes to show how easy it is to fix!

LET THE RESHAPING COMMENCE

Use the Warp, Perspective and Crop tools in unison to resolve distortion



01 **Duplicate and hide** Open the image 'Boats at dawn.jpg' from your disc. Barrel distortion is most noticeable on the masts of the boats and is quite severe. Duplicate the Background layer by going to Layer>Duplicate Layer (Ctrl/Cmd+J). Hide the original Background by clicking on the eye symbol next to its thumbnail.



02 **New guide** To get a better idea of how distorted it is, add a vertical guide by going to View>New Guide. In the pop-up menu select Vertical and hit OK. A coloured guide should appear at the top of the image. Use the Move tool (V) to drag it to the main mast.

Tip

Another way to correct distortion

There's another way to solve the problem of barrel distortion in Photoshop using the Lens Correction feature found inside the Filter menu in version CS2 and later. The collection of sliders and adjustments mean you have everything you need in one spot and you can control not only perspective but vignettes and chromatic aberration too.



03 **Editing options** The first Transform tool to use to correct barrel distortion is Warp. Find this under Edit>Transform>Warp. Make sure that the duplicate Background layer is selected. The image is now divided into nine segments for reshaping purposes.



04 **Straighten the mast** Start with the largest mast in the centre of the image by dragging it out until it's straight and in line with the guide. Use this as a reference to adjust your image, however the picture doesn't have to be perfect at this stage. Hit OK in the Options bar to accept the changes.



05 **Reshape the masts** Add another vertical guide, but this time place it over a mast to the left of the main one. Go to Edit>Transform>Warp and drag the shape until it is a strong, straight line using the guide as a reference. You'll need to readjust the horizon line to level the image out and counteract any movement.



06 **Pull it together** Move the guide from the left side of the image to the right, placing it over a third mast. Repeat the Warp Transform process once more for the masts on this side, all the while pulling the centre of the image back into shape. All the masts in your image should now be straight.

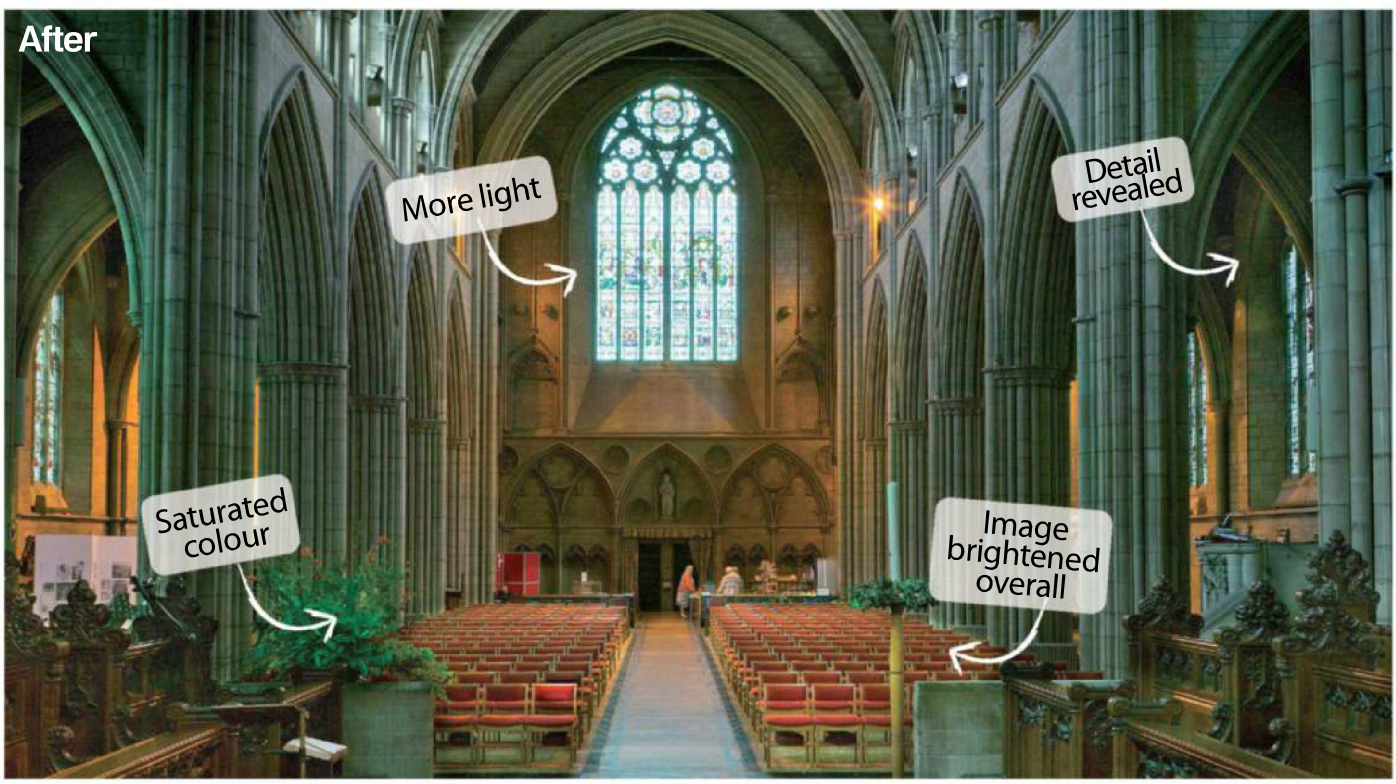


07 **Alter perspective** The image is still bowed along the horizon. This can be fixed by adding a horizontal guide (View>New Guide), placing it over the centre of the image and using the Warp Transform tool to pull in both the top and bottom areas, compressing the sky and water.



08 **Shrink and crop** For the finishing adjustment, warp the four corners of the image outward to reshape the edges and the masts in the water's reflection. Accept the changes in the Options bar, go to View>Clear Guides, and use the Crop tool (C) to trim any excess from the canvas.


Before


After
More light
Detail revealed
Saturated colour
Image brightened overall

Fix exposure with traditional techniques

Source files available

Don't despair if your exposure is incorrect – you can use adjustment layers to emulate the traditional practice of dodging and burning and reveal hidden detail

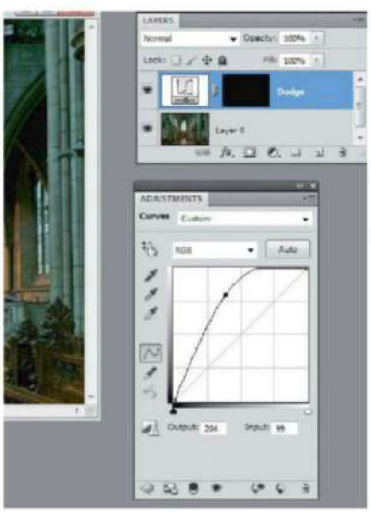
Dodge, Burn and Sponge are three tools packaged within Photoshop that should spend most of their time locked in the cupboard under the stairs. They're destructive, meaning that if you use them directly on a pixel-based layer, you've only got the Undo command should you decide that you've made a proper mess or aren't happy. And as you'll probably already know, this means undoing everything else you've done in the process, some of which might be perfectly good work.

A better, non-destructive method is to use adjustment layers and their masks. Separate Curves layers can be used instead of Dodge and Burn, and separate Hue/Saturation layers can be used as an alternative for Sponge – increasing and decreasing saturation. The layer mask allows you to apply these edits to specific parts of the image just as you would with those naughty Dodge, Burn and Sponge tools, but this time all your work is recorded on the layer mask and undone at any time by simply brushing with black instead of white. Nothing else you do will have been affected, allowing you to be more creative and experimental.

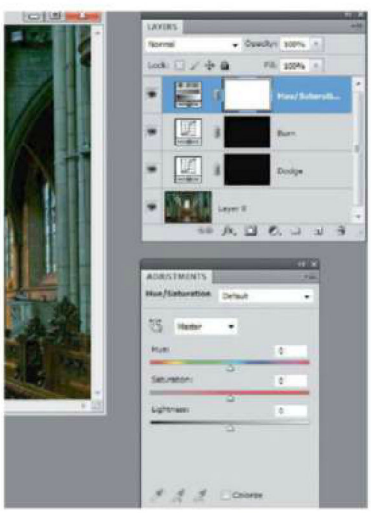
But why should you dodge, burn and alter saturation in the first place? Well, quite often the lighting or tones that nature provides aren't always the most beautiful. Dodging can draw attention to pivotal details while burning is great for knocking back elements that are better hidden. Saturation is great for focusing the eye to the centre of the frame, and used together they're a formidable, image-editing team. Here's how to use them effectively…

THREE STEPS TO LAY OUR FOUNDATIONS

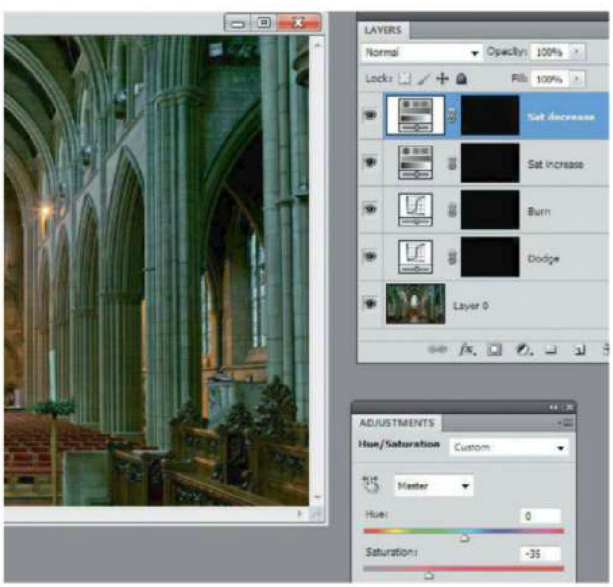
Add dodge, burn and two saturation layers



01 Add a dodge layer Open up your CD image and start by adding a Curves adjustment layer using the button at the base of the Layers palette. Push the Curve up hard with a single point and invert the layer mask using Ctrl/Cmd+I to Hide All. Double-click the layer text and rename it Dodge.



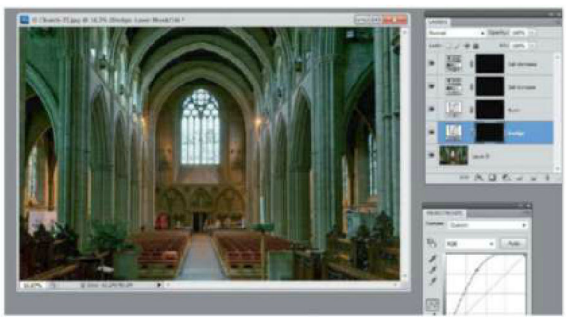
02 Add a burn layer Now add a second Curves layer in the same way, this time pulling the Curve down hard with a single point for your burn effect. Invert the layer mask again with Ctrl/Cmd+I and rename it Burn. Now add a third adjustment layer with the same button, this time for Hue/Saturation.



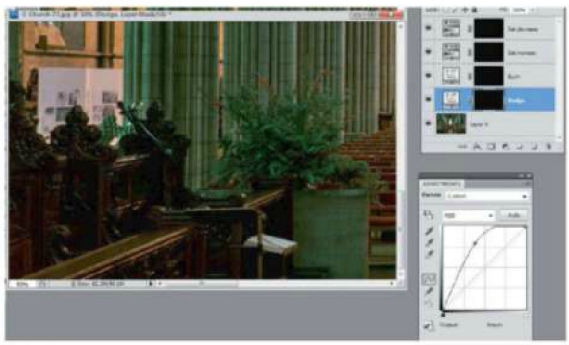
03 Saturation layers Push Saturation up to +35 and invert the mask as before. Double-click the layer text and rename it Sat Increase. Add one more Hue/Saturation layer and pull the Saturation slider down to -35. Invert and rename it Sat Decrease.

BEGIN THE DODGE WORK

Focus on the details to draw the eye



04 **Set up the Brush tool** Now we're ready to do our work. Press D to reset the colour palette to white and black and B to access the Brush tool. Set it to 0% Hardness. We're going to start by using dodge to bring out detail in the darker areas that we'd like to draw more attention to. Click the Dodge layer mask to make it active.

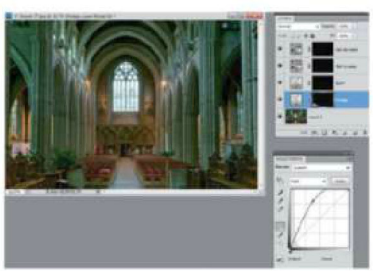


05 **Zoom in** Now use Ctrl/Cmd and + to zoom in to the pews on the bottom left of our image. You can hold down Space and click and drag to move around once you've zoomed in. Resize the Brush tool appropriately with [and] and press 3 to set the brush Opacity to 30%.

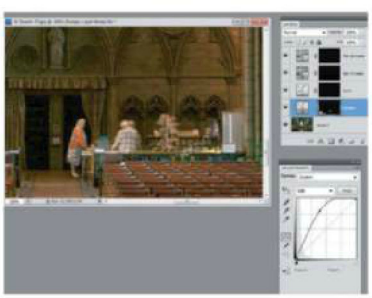
Tip

Burning for the corners

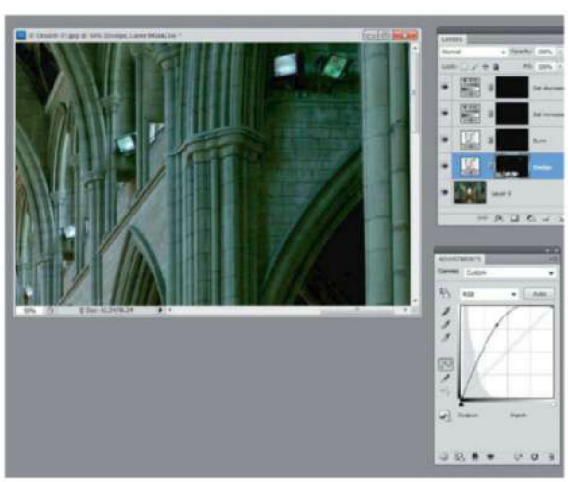
If you're using dodge or burn layers to correct large areas rather than small details, you need to use a very large brush for a more graduated effect. Zoom far out and pull the edges of the window to reveal an area outside of the canvas, then work with the brush edge for subtlety.



06 **Dodge to balance tones** Brush over the pew area as many times as necessary to lighten it to match the lighter pews on the right of the image (zoom out to compare if needs be). Focus most on the darker areas. The stone wall on the left needs balancing to match the right one, too.



07 **Dodge people** Elsewhere the tones are pretty symmetrical, so we're going to use dodge to draw attention to important areas. The people and the stall in the background are a good starting point, so zoom in close and brush over them as needed.



08 **Dodge more details** Work around the rest of the image in the same way, picking out areas to lighten. The flowers in the foreground are a good idea, as are the chairs in the centre of the shot and the centre aisle. We also worked over the spot lamps along the top and the dark areas in the arches.

Dodge and burn in colour

Keeping it real

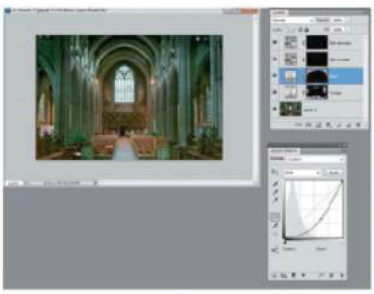
Traditionally dodging and burning were techniques used on monochrome images. The process of removing colour already affords a sense of unreality so adjustments to tonality tend rarely to bother the viewer. Colour imagery provides greater expectations of reality, as it's viewed as being that much closer to an authentic reproduction of the world. This means dodging and burning, as well as colour saturation changes, tend to have a much stronger impact on the eye, appearing to drive a scene more towards a cartoon or hyperreal mood. If you're trying to maintain a semblance of photographic reality, you'll need to be very conservative with your adjustments and focus them on larger areas rather than specific details. If you want to go for the cartoon look, however, strong adjustments in lots of small areas or sections are the way to go for a stylised effect.



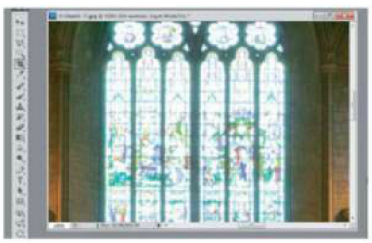
If you want to go for the hyperreal look, try upping the settings on your Curves and Hue/Saturation layers for non-naturalistic tones

FINISH WITH BURNING AND SATURATION

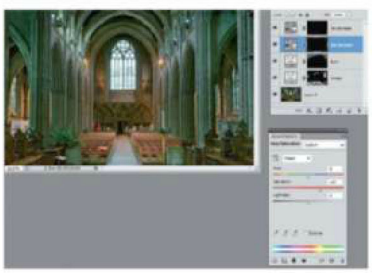
Enhance the light and perfect the tones



09 Burn corners Next, click the layer mask on the Burn layer. We're going to use a very large brush, again at 30%, to darken the top-right and top-left corners to focus attention towards the middle of the shot. Brush twice over each corner, but don't overdo it.



10 Burn windows Press 0 for 100% brush Opacity, size the brush very small and zoom in on the stained glass windows on the back wall. We want to work over all the detail in the stained glass without touching the walls in between, which would become overly dark at 100% Opacity. Undo if you make a mistake and just repeat.

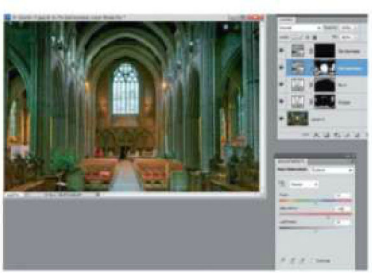


11 Sat Increase We can use saturation increases to bring out colour in important areas too. Click the Sat Increase layer mask. We can stay at 100% brush Opacity for this one as we know we want to increase the colour in our chosen areas by the same initial setting of +35 as we did with our burn.

Tip

Correcting converging verticals

When shooting large structures, chances are you're going to have to point your camera upwards and this means that the verticals are going to lean inwards. Correct this by running Edit>Transform>Perspective on a duplicate of the Background layer.



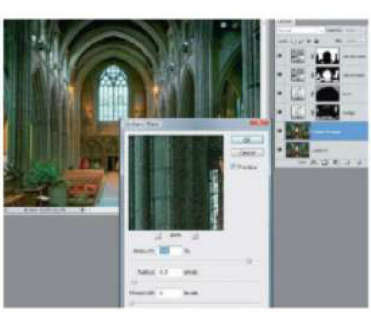
12 Brush the colour in Now work over the people, pews, the foreground foliage, the stained glass windows and any areas with orange light as well as the whole of the back wall, including the stained glass windows. You can alter the Saturation slider if you want to increase or decrease the effect.



13 Sat Decrease We're ready to reduce saturation in certain areas. Click the Sat Decrease adjustment layer mask. Again, we can work at 100% here as -35 is a pretty good setting for our work. The stone work has a green tinge which isn't the ideal hue for this image, so we can use this layer to pull some of that colour out.



14 Brush the colour out Resize the brush to suit and carefully brush the adjustment into the stone walls to knock back the colour, being careful to avoid any areas of wall illuminated by orange light. Pulling out the colour here also makes the orange lit areas look more impressive and attract the eye.



15 Sharpen to finish Finish by running the Unsharp Mask filter on a duplicate of your Background layer (use Ctrl/Cmd+J to duplicate). A Radius of 0.5 pixels with 300% Amount is great for a full resolution image, though you'll need around 80% Amount for the image on your disc.

Layer structure

Build the right tones

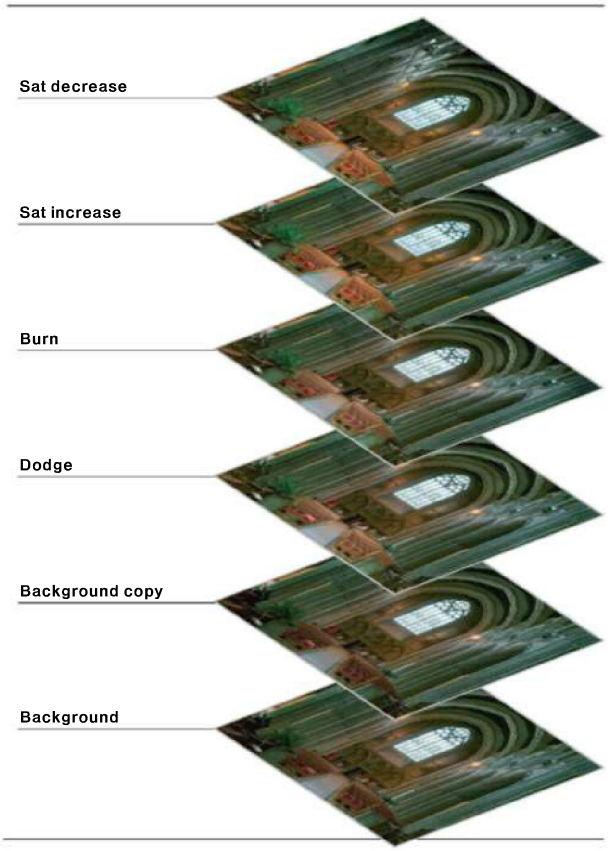


Photo Editing



Create expert composites

Combine elements of nature and fashion using Photoshop compositing techniques to create a stunning image

In this Masterclass, we'll learn how to composite a complex portrait using nothing but basic Photoshop tools. We'll begin by selecting our main model, then pull the best elements from additional frames and combine them to create a visually stimulating composition. The inspiration came from Joseph Anthony Baker's Elemental series of portraits, most specifically a portrait titled Mother Earth that beautifully combined natural elements with portraiture. While you may not always be able to work with an award-winning photographer, you will be able to use many of the techniques you will see here in your own work. One of the greatest lessons you'll learn is that a little advance planning and thoughtful image selection will lead to vastly superior images. But one of the most integral factors to successful compositing is the careful observation of light and shadow, and how they can enhance the believability of the image.

Lighting composites





When assembling several images into a single composite, one of the most important things to pay attention to is lighting. To ensure a successful composite, the direction and the quality of lighting must match up throughout all of the components. This can be especially challenging when combining shots from different sources. Determine where the light is coming from in the main image and what type of shadow is being cast. Is it a hard-edged shadow or is it soft and diffuse like you would get from an overcast day? Then keep that in mind when finding shots to strip into your composition.

01 Review the shots When working with a professional photographer, you will often have many frames from which to select the most dynamic base image. We selected a main hero image that gave us the best qualities for the dress and body then another image for the head and hair. Next, secondary images were picked for the additional dress elements and foliage.



02 Comp it up The best way to get the creative juices flowing is to work rapidly with low-resolution JPEGs of your main shots. Quickly put together two or three rough comps to explore design, colour and composition. Don't worry at this point about sloppy masks and retouching. The point of the exercise is to visually sketch out a plan for the image.



03 Block out the image Once a creative direction is decided, the image is enlarged (via Image>Canvas Size) on the top and one side to extend the background and create a less symmetrical composition. The image is also flipped horizontally (Image>Rotate Canvas>Flip Canvas Horizontal) to better fit publication needs.



04 A new head After a conference call with photographer Baker, it was decided that we would replace the model's head with a more dynamic one from another shot. A marquee selection was drawn loosely around the head in the new shot then copied. This shot was then pasted into our main image.



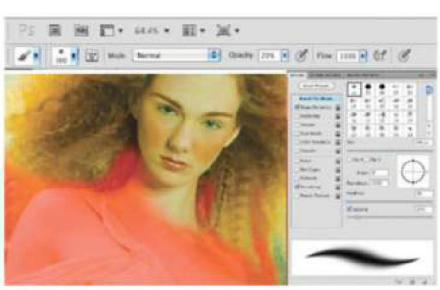


05 Position and scale The Opacity of the new layer is reduced to 40% so it can be rotated and scaled to match the position of the original head. It's helpful to use the eyes of the original shot as a guide. Also be mindful that the new head flows gracefully and naturally with the lines of the original body.

06 Create a mask With the head in place, a layer mask (Layer>Layer Mask>Reveal All) is added. Then, with black as the foreground colour, a paintbrush is used on the layer mask to work out the background areas around the hair. Since the model was photographed against the same simple background, we needn't be concerned with accurately masking the complex hair.



07 Blend in the neck Once the hair is masked out, work on the neck. Lower brush Opacity to 20%, then with a soft brush build up the mask so there is a gradual transition between the old neck and new. It's best to avoid hard edges, keeping masks soft when blending elements.



Colour matching

Using colour channels

When comping multiple images together, you will frequently have to match the colour of the new layer to the original layer underneath to ensure a smooth and cohesive final work.

While, theoretically, you could just add a Curves adjustment layer and try to match the colouring by eye, we suggest that a much simpler approach, which offers effective results, is to match one channel at a time.

First, display the Red channel (hit Cmd/Ctrl+3), then adjust only the curve of the Red channel until the top layer matches the value of the bottom layer. Repeat the process with Green (Ctrl/Cmd+4) and Blue (Ctrl/Cmd+5) channels.

08 Fabric removal We liked the new head and hair, but weren't happy with the white fabric that trails off to the left of her hair. We could have painstakingly masked that out of the image. However, that would have taken much more time, and the results may not have been satisfactory. Instead, a section of hair from the original base image is selected and then pasted on top to cover the white fabric. This section is subtly warped into the desired shape.



09 Colour match You'll notice the background colour around the hair doesn't match exactly now with the original background. Create a Curves layer with the 'Use Previous Layer to Create Clipping Mask' box checked to limit the effect of the adjustment to just this layer. Now the channels are modified individually to match the background colour (see the boxout).



10 Background mask The Magic Wand tool, channels, refining with the Lasso tool and the Brush tool. These all help with painting to which you can then apply further tweaks. Don't worry about being too precise around the bottom of the image. We'll be covering that with ivy and groundcover in subsequent steps. At this point, the background needs to be extended and simplified.



11 Paint the background On a new layer a large brush is used to start painting the background. With the Brush tool selected, place the cursor over the colour you want to paint with then hold down Opt/Alt to invoke the Eyedropper tool and click. Build up the paint to cover up assistants, equipment, stands and anything else that needs to be removed. It's better to simplify the background here.





12 Groundwork It's time to start the ivy covering the ground. This needs to be scaled down to be proportionate to the model, so we'll have to repeat some of it for adequate coverage. Copy different sections of ivy from your source images, then paste into a new layer group named 'Foreground Group'.

Organise your file

Keep track of layers

File organisation is essential when working on complex composites. Once a file contains hundreds of layers, it's very easy to get confused and lose track of where you are. It's best to set up a consistent system to arrange your files. In this image we have the original, un-retouched image at the bottom. Then we have a layer group for retouching and compositing. Above that we have additional layer groups that contain groundcover for example. Then on the top of the stack is a group containing overall adjustments. Within each layer group, be sure to name individual layers meaningfully to help jog your memory.



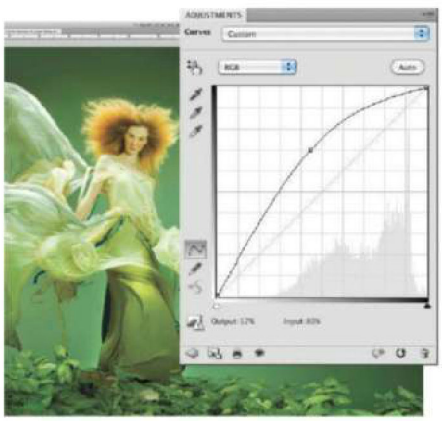


13 Arrange, scale and warp These pieces are scaled and moved as necessary to cover the full width of the image. Since the lighting direction isn't readily apparent, some pieces may be flipped horizontally, minimising repeated textures. The middle piece is now warped (Edit> Transform>Warp) to introduce some variation and interest. Masks at this point have been kept deliberately loose until we finalise the composition.

14 Tighten up the masks Now that we have the placement of our ivy finalised, use the Lasso tool (or Pen tool to create a path), and select the ivy you want to keep. Zoom in and take your time to match edges, and then create a layer mask for the layer of ivy.



15 Too much pop Right now, the foreground ivy pops too much. It's basically too light in comparison to other image tones and calls too much attention to itself. We want the model and dress to be the focus, so we'll darken the ivy down with Curves adjustments. See the step example to see exact settings. Repeat these settings on a second grouping of ivy that falls behind (and underneath) the foreground group.



16 Background ivy This ivy will actually appear to go behind the model, so we'll scale it down even more so it appears to recede into the distance. Reduce the opacity of these layers to help give the illusion of depth. Finally, we'll create a new layer on top and lightly brush some background colour to fog back the ivy. This reduces the intensity, drawing the eye back to the model.



17 Fill out the dress For additional fabric to expand the dress, we searched through other frames. A Rectangular Marquee selection is drawn loosely around each fabric area, then copied into your working file. In the Layers palette, Shift-click to select all new fabric layers, then Cmd/Ctrl+G to create a layer group. Name it 'Extra Dress'.



Group work

Keep overall adjustments in groups

It's very important to group any overall adjustments that you make on top of all of the retouching and compositing layers. Otherwise, if you need to edit the adjustment layers, you'll have to rework any retouching that has taken place above these adjustments.

18 Position and scale the pieces Next, position and scale each piece of fabric using Free Transform (Cmd/Ctrl+T). Often, it's helpful to reduce the Opacity of the layer to 40-50% while positioning, so that you may more clearly see how it relates to the other elements in the composition.



19 Shapeshifting Sometimes, it's desirable to change the flow or shape of a piece. In this case, the piece we've added to the left of the dress feels a bit too linear, and we wanted to bring a little curve to it. Use Edit> Transform>Warp to shape the form to your liking.



20 Mask them out Earlier we created a mask for the background painting and retouching. Select this layer group (in the Layers palette), go to Select>Load Selection and select that mask from the Channels palette. Use this to create a layer mask for the extra dress layer group. For each of the fabric pieces within create a layer mask, masking out the portion of the fabric that you don't want to keep.





21 **Ivy to dress transition** We want our model to appear as though she is part of the landscape. Start by individually masking out some taller plants from our ivy images. One at a time, mask, copy then paste into the working file so that plants gradually cover the bottom of the dress. As they get higher, they should start to thin out to show more of the dress fabric.

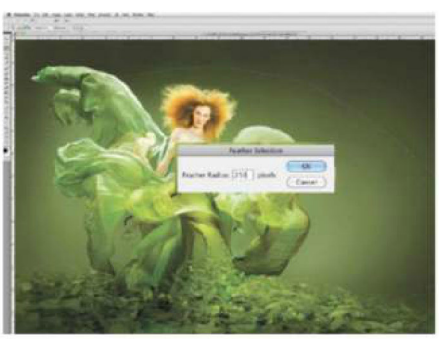
Refine a layer mask

Make your mask believable

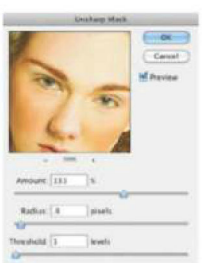
When creating a layer mask, pay special attention to edges of the object you are masking. Are the edges sharp and hard, or are they soft and unfocused? Most masks are more believable if they're not razor sharp. In areas where the object goes slightly out of focus, the mask should be even softer. If the back of the object goes out of focus, the mask should be sharper in the front then gradually blur towards the back. To accomplish this, create a selection of the object to be masked then feather the selection a small amount (say 0.5 pixels) to take the edge off. Switch to Quick Mask (Selection>Edit in Quick Mask Mode) to display the mask on top of your image. With the Blur tool, brush with overlapping passes until the proper areas of the mask are sufficiently blurred.



24 **Draw the eye in** A vignette draws the viewer's eye. Use the Lasso tool to loosely draw a circular shape around the outer edges of the main focus of the image. Select>Inverse to invert the selection. Select>Modify>Feather by 250 pixels will give you a nice soft edge. Add a Curves adjustment layer to darken the midtones and create subtle dark edges.



26 **Time to focus** Merge a copy of all visible layers (Cmd/Ctrl+Shift+Opt/Alt+E) and apply Filter>Sharpen> Unsharp Mask with settings as follows: Amount 133, Radius 8 and Threshold 1. Lower Radius settings enhance texture and tend to require a higher Amount value to have an effect. Rename the layer so you can remember settings when additional edits are needed.



22 **Fabric to ivy transition** For the top half of the transition, we want the appearance of leaves growing out of the dress. Do this by first finding a dress crease that's suggestive of the creases found in leaves. Draw a leaf-shaped selection with the Lasso tool. Edit>Copy Merged the fabric shape and paste multiple fabric leaves randomly on the dress. Apply a subtle shadow under each to suggest them peeling up from the fabric.

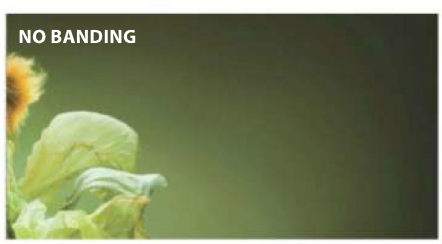


23 **Overall adjustments** You've been working zoomed in at the sub-pixel level. Now is the time to zoom back out and fill the screen with your image. Once you have the big picture, you can assess whether the image needs more contrast and drama, or tweak the overall colour balance. This is also the time to make sure the skin tones are balanced.



25 **Fix background banding** Added contrast and other adjustments will often introduce banding (gradients) to smooth backgrounds. To amend, loosely select the background areas with the Lasso tool. Take care to stay away from the edges of the model and ivy. Edit>Copy Merged then Paste onto a new layer. Apply Filter>Brush Strokes>Spatter, setting the Spray Radius at 20 or more, effectively removing banding.





27 Focus selectively We often create another merged copy of all visible layers, applying additional sharpening. Hide this layer (Layer>Layer Mask>Hide All). Slowly reveal areas that you want sharper by painting onto a layer mask at a low opacity. We've chosen to highlight the eyes, lips, certain areas of the hair and some of the intricate folds in the fabric.



28 Defocus Above the sharpening layers, create a new Merged Visible layer. Apply Blur>Lens Blur. Play with the settings to get the right effect and hide it with a layer mask as we did in the previous step. Paint onto the mask to reveal areas that you want to soften. Here, we've made the edges of the dress – especially those in motion – appear softer. This is a great way to incorporate depth and interest into an image.





29 Final colour adjustments This is the opportune moment to step back and take a look for any final colour tweaks you might need to make. We've added a Curves adjustment layer to slightly deepen the midtones and provide a little more drama. A Hue/Saturation layer reduces the saturation of some of the greens and we're done.



Rescue shots with Brightness/Contrast

Source files available

Get to grips with this useful command and pump some life back into bleak photos

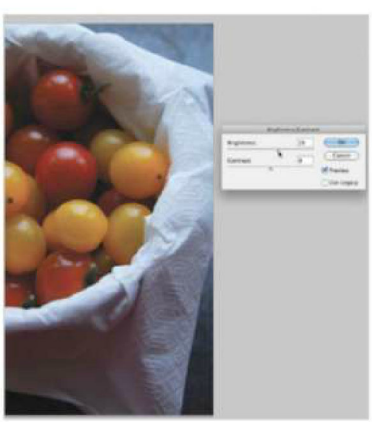


It doesn't matter if you haven't got elaborate light setups, reflectors and all sorts – you can still take good photos at home. Even if, at first glance, the results are decidedly dodgy. Take our example shot here. This was taken by a window (it was a cloudy day), with no other light source and no tripod. It looks too dark to be of any use, but if we bring the Brightness/Contrast command into play we can tease out the colours and tones to end up with a vibrant shot. The start and end files for this guide can be found at **http://bit.ly/kW4l2I**.

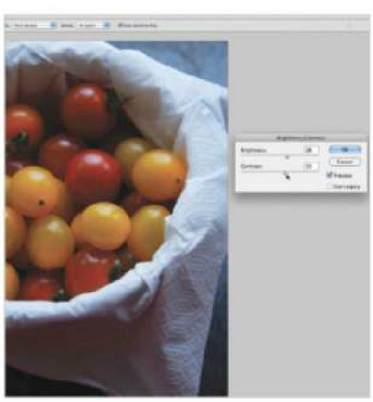
Quick tip: Use this technique on any of your indoor shots. If you find yourself sticking to the same settings, record it as an action or turn into a droplet to run on batches of images

FROM SHADOWY TO SPRIGHTLY

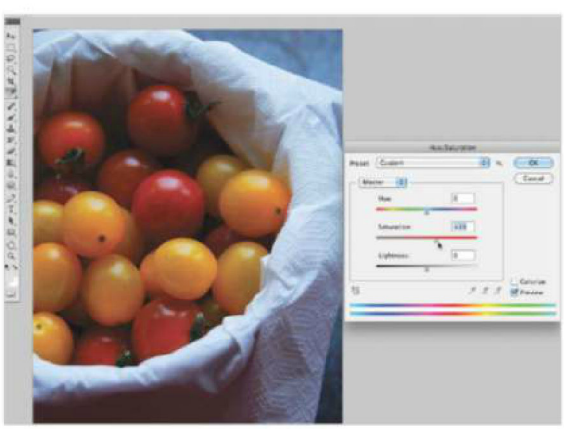
Coax the colour and contrast out from the shadows



01 More brightness Open the start image provided and then head up to Image>Adjustments>Brightness/Contrast. Move the Brightness slider to +28. Things look better already – tonally flat, but better.



02 Contrast time Brightness is for livening up the image and needs to be teamed with contrast to add depth and interest. Move the Contrast slider to +15 to do exactly this. Don't go too far, though, otherwise the highlights will blow. Click OK when done.



03 Add some zing The darkness has been wafted away but we can still introduce more colour to the image. Go to Image>Adjustments once more and pick Hue/Saturation. Select Reds from the Channel drop-down menu and move the Saturation slider to the right then choose Yellows and do the same. Much better!





Use the Displace filter

Source files available

With Photoshop we can create realistic reflections using simple tools and filters

It can be very annoying taking photos of reflections. You may envisage the scene you want to capture – a beautiful, calm mirror image – but visualising and actually photographing something are unfortunately two very different things, and reflections don't always turn out the way you wanted them to. Luckily for us, we can fake reflections using Photoshop. In this tutorial we will create a water ripple texture that can be used with the Displace filter to achieve a convincing reflection in water. This texture can then be saved and reused in your future reflective projects.

This guide can be broken down into two parts to build the perfect image of a landscape reflected in water. The first will investigate how to create the water texture and the second will show how we can use this to make the reflection. The water texture is made using a combination of the Noise, Bas Relief and Motion Blur filters. The Noise filter creates random pixels while the Bas Relief evokes the texture of waves and fluid movement. We smooth the texture out slightly using the Motion Blur filter and to finish it off the texture is given perspective using the Crop tool.

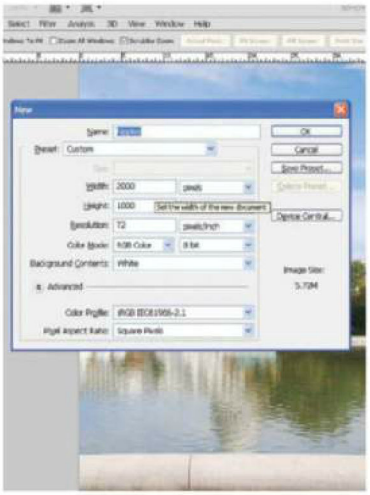
Our original image has a reflection, but it is murky and interrupted by foreground elements (though these techniques also work with images that don't already feature water). We will show you how to flip and position the image then use filters and gradients to create the watery effect. Use our image from the CD or any of your own.

MAKE A TEXTURE FILE IN PHOTOSHOP

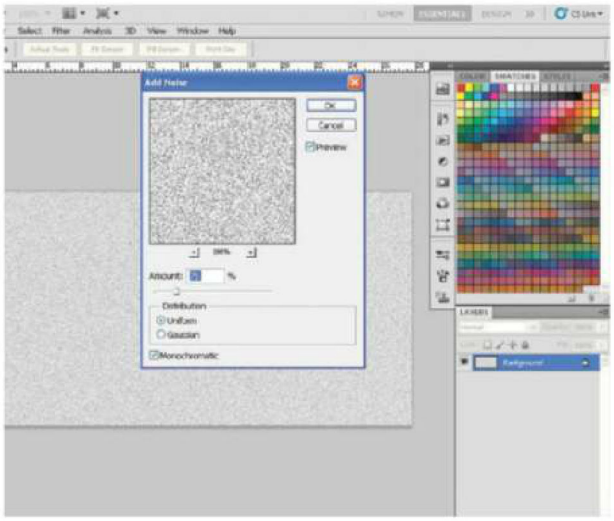
Create waves and ripples in the water



01 Make a texture To create our reflection we need two things, first a source photo and second a texture to create the rippled water. We will begin our project by creating the texture file to use later.



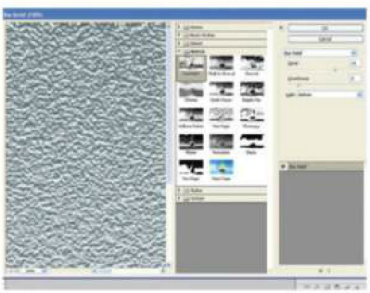
02 New document Make a new document (File>New) that is 1,000px high and 2,000px wide, set the ppi to 72 and the background to white. Change the name of this document to Ripples and click the OK button to create it.



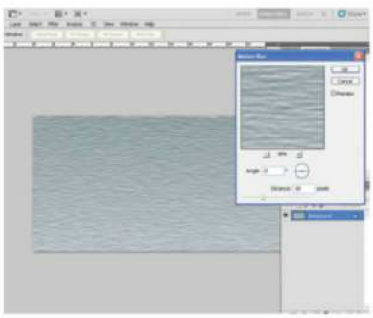
03 Noise filter We want to add a little bit of noise to our Background layer, so if you did not set the colour to white in the last step then go to Edit>Fill>White. Now go to Filter>Noise>Add Noise and set the Amount to 75%. Make sure Distribution is set to Uniform and then tick the Monochromatic box.

BASIC AND ADVANCED REFLECTIONS

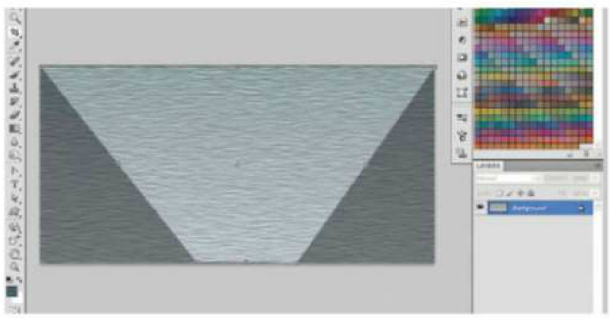
Use Photoshop's tools and filters



04 **Make bumps** Now we want to add some depth and a sense of 3D, so we do this using the Bas Relief filter. First we go to Filter>Sketch>Bas Relief and set Details to 10, Smoothness to 3 and Lighting to Bottom. Click OK to perform the filter action.



05 **Smooth out** The texture is a little rough at this stage so we use the Motion Blur filter to smooth it out slightly. Navigate to Filter>Blur>Motion Blur, set the Angle to 0° and the Distance to 60px.



06 **Perspective crop** Finally we want to add some perspective to our texture. First select the Crop tool from the Toolbar and draw a selection around the whole document. In the Options bar tick the Perspective box and pull the bottom anchors so the middle third is left uncropped as per the screenshot above.



07 **Basic reflection** Save this file as 'ripple.psd' and close it. We now want to load up the photo we will use as the top part of the image to create a basic reflection. Select the Rectangular Marquee tool and draw around the top half of the photo.



08 **Flip** Copy this new selection to a layer by going to Layer>New>Layer via Copy and name it Reflection. Flip this layer vertically by going to Edit>Transform>Flip Vertically. We then use the Move tool to position the reflection under the building.

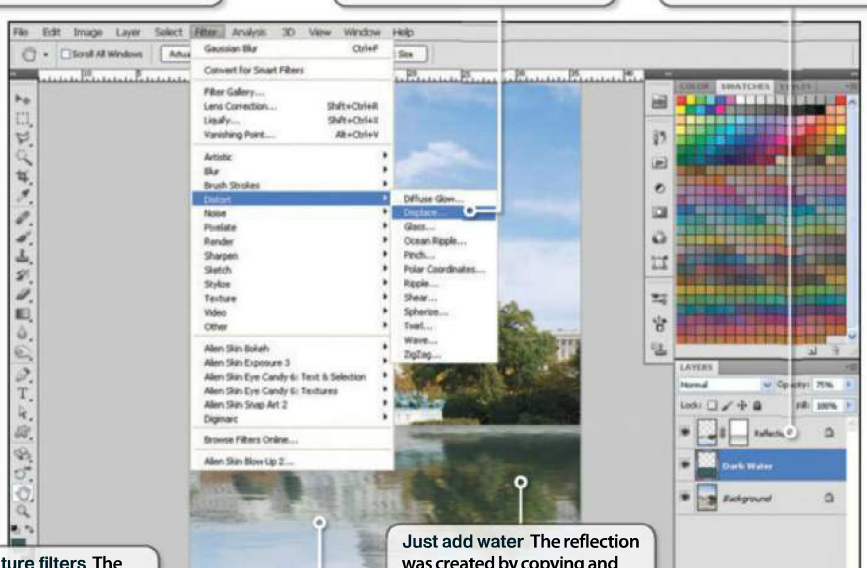
Create a convincing scene

Top techniques for a reflected landscape

Lock pixels By locking the transparent pixels we were able to only affect the part of the picture that was on screen. Alternatively, we could draw a selection around the reflection

Displace filter We created and used a displacement map in this project to create the rippled water effect for the reflection. The Displace filter moves pixels with relation to a greyscale map

Gradients Use the Gradient tool to gradually mask and reveal a section of the reflection. This will create a believable effect and reveal some of the underlying dark water layer



Texture filters The Noise and Bas Relief filters were used to make the texture for our displacement map

Just add water The reflection was created by copying and flipping the building and sky vertically. A water effect was then created using the Displace filter and a displacement map

FINISH WITH FILTERS

Use your texture file, blur and some shadow



09 **Lock transparent pixels** To make our reflection look like water we will use the texture we created earlier. Select the reflection layer and click the Lock transparent pixels icon in the Layers palette. This icon can be found at the top of the menu and looks like a small chessboard.



10 **Displacement map** Next we select the Displace filter by going to Filter>Distort>Displace, setting the Horizontal Scale to 37 and the Vertical Scale to 75. Click OK and a dialog box will open asking you to select the texture we created earlier. Navigate to this file and click Open. The filter will then create the water effect using the texture.



11 **Motion blur** The reflection is a little sharp so we want to soften it slightly using the Motion Blur filter. Go to Filter>Blur>Motion Blur, set the Angle to 0° and Distance to 30%, then click OK to blur the water and create a more realistic effect.



12 **Dark water** Now make a new layer under Reflection called Dark water. First, Ctrl/right-click the Reflection layer's thumbnail to create a selection and set the Foreground colour swatch to #314b4d. Flood the canvas by going to Edit>Fill>Foreground Colour and then reduce the Opacity of this layer to 75%.



13 **Gradient** Add a new Reveal All layer mask to the Reflection layer. Set the Foreground colour to white and the Background to 50% grey. Select the Gradient tool and in the Options bar set the gradient to Foreground to Background and pull out a gradient from the bottom of the picture to the bank of the lake.



14 **Remove edge** The edge of the reflection near the bank is a little sharp, so use a layer mask to soften this up. Set the Foreground colour to black, select a soft edge brush and paint on the mask along the edge to make it smoother.

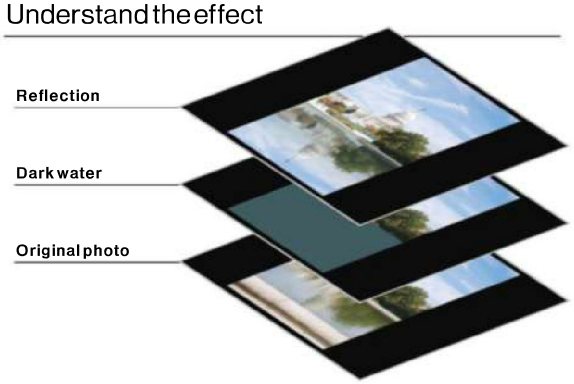
Tip

Work with the Displace filter

The Displace filter is a great tool for mapping textures onto objects, and though this may sound complex it is really very simple. An object such as a face in a photograph has different areas of height, for example the nose is higher than the lips. The Displace filter works to map an area of texture onto the object by shifting pixels in relation to a greyscale map. The darker the blacks or brighter the whites the greater the shift in pixels will be.

Layer structure

Understand the effect





30 ways to improve any photo

Apply these quick photo corrections and enhancements to spice up any of your photographs in any genre

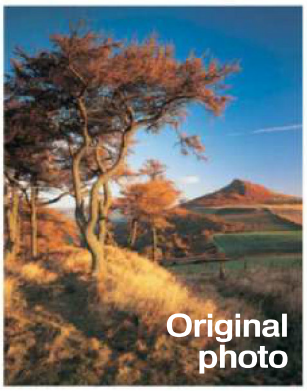
Everybody wants to take perfect photographs: shots that have impeccable lighting, exquisite colour and spot-on, sharp images with the widest possible tonal range. And if we could all do that every time, we'd be millionaires. But when reality hits home we realise we are left with a few prize shots and a lot of lacklustre images sitting on our hard drives – most never to be opened again.

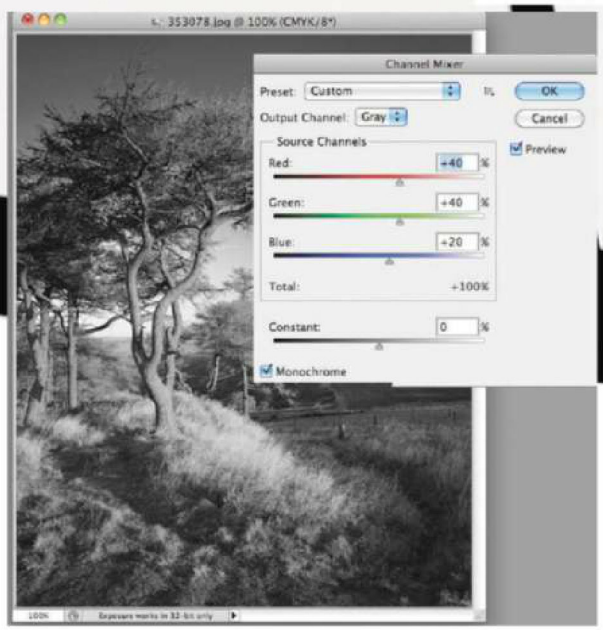
Our tips are aimed at helping to correct some of these photos or provide enhancements to images in specific genres. You'll learn how to perfect exposure in macro shots, add features to provide impact to action shots, and colour correct portraits and wildlife shots, among other improvements. There are a whopping 30 tips packed into this feature to help you get the most out of your photos, so even if you don't get that prize shot every time, you can use Photoshop to take you a little closer to your goal.

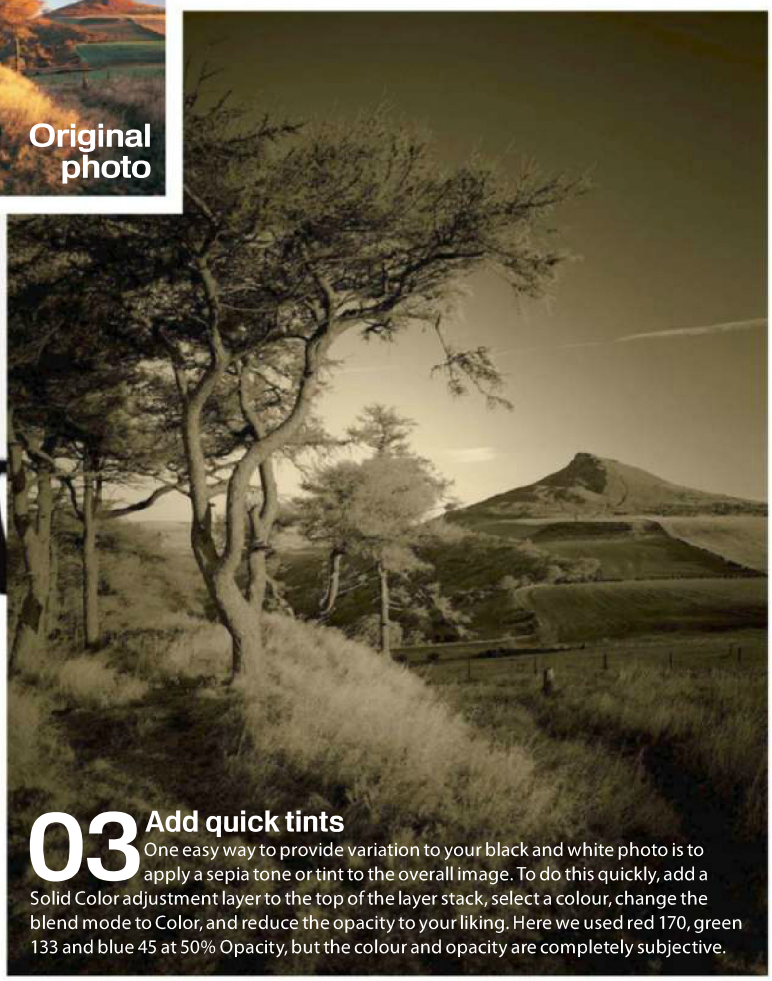
The emphasis has been on keeping the tips as easy to apply as possible. In most cases, all it will take is an adjustment layer, blending mode, filter or perhaps a curve. Few of these steps take more than a minute or two (admittedly the cloning tips might take longer). The point is to have some quick tips in your arsenal for everyday snapshots or your best work. There's a little something here for everyone.

When working through them, keep in mind that most of these enhancements can work on a variety of images. Just because you're applying colour corrections to wildlife pictures doesn't mean you can't perform the same corrections on portraits, landscapes or even macro shots. Dig up your own photos – the ones you've relegated to the closet – and try applying some of the tips to them and make them even better. You may find a mediocre shot can become two steps closer to a winner. At the very least, you can improve your snapshots before sending them to friends and family. They'll appreciate it!

Black & white







01 Black and white conversion

If you have CS3 or above, the best way to convert your image is using the new Black and White Conversion dialog (Image>Adjustments>Black & White). Here you have a much more precise degree of control over the conversion process. You can also tint the image or create a sepia tone print, all from a single dialog. If you don't have CS3, your best bet is using the Channel Mixer dialog (Image>Adjustments>Channel Mixer). Check the Monochrome checkbox and adjust the Red, Green and Blue channels to your liking. Try to make sure all channels add up to a total value of 100%. Best of all, both methods can be applied as adjustment layers for greater flexibility.

02 Easy vignetting

Black and white images often look nice with a simple vignette to highlight focus. To do this, create a radial black/white gradient (with Reverse checked) on an empty layer above the image (drag from the centre to the corner). Change the blend mode to Multiply and reduce the opacity to around 40-70% to your taste.

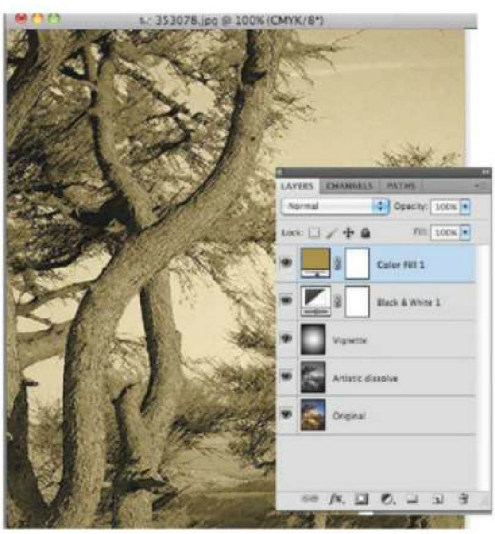


03 Add quick tints

One easy way to provide variation to your black and white photo is to apply a sepia tone or tint to the overall image. To do this quickly, add a Solid Color adjustment layer to the top of the layer stack, select a colour, change the blend mode to Color, and reduce the opacity to your liking. Here we used red 170, green 133 and blue 45 at 50% Opacity, but the colour and opacity are completely subjective.

04 Artistic dissolving

If you want to take your black and white photograph to an artistic level, duplicate the image layer and then desaturate (Shift+Ctrl/Cmd+U). Now apply the Angled Strokes filter (Filter>Brush Strokes >Angled Strokes) with Direction Balance at a value of 50, Stroke Length at 15 and Sharpness at 3. Finally, change the blend mode to Dissolve and the Opacity value to 50%. A simple artistic photo fix! Note: Try experimenting by replacing the Angled Stroke filter with any of the Sketch filters, most notably the Halftone Pattern filter, which also works well.



Action



05 Faking the action

To fake movement in your static action shots, first duplicate the layer. Then apply a Motion Blur (Filter>Blur>Motion Blur). Adjust the angle to be the direction of movement, and maximise the Distance slider to 998 pixels. Create a layer mask, and using the Gradient tool set to black/white, drag the gradient from the middle of the subject in motion to the edge or corner of the document window (from which the movement or action is originating). In this case, the gradient was dragged from the middle of the runner's body to the left edge of the document. Instant movement! To increase the effect, duplicate the motion blur layer.

06 Popping your image

To make your subject 'pop', place it (removed from the background) on a layer above the image. Place a layer filled with white at the bottom of the layer stack. Create a layer mask on the middle image layer, and drag a black/white linear gradient from top to bottom of the image. This removes the top half of the background and brings out the subject more, such as in the example here.



07 Unwanted grain

If you've taken an action shot using a high ISO setting on your camera, then the image is likely to contain noise. This grainy appearance can be reduced by going to the Filter menu and selecting Noise. Here you can increase or reduce the amount according to your taste.





08 Create an action silhouette

To create a shot like the one above, duplicate the background layer. Remove the subject and put her on a third layer at the top. Apply a Gaussian Blur to the middle layer (background copy) of 30 pixels. Apply a Gaussian Blur of 10 pixels to the top subject layer, and then duplicate this layer. Change the top layer's blend mode to Linear Light. Select the subject layer beneath, lock transparent pixels and fill with black. Then unlock the transparent pixels and apply an Outer Glow layer style, changing the spread to 2 and size to 65. Voilà!



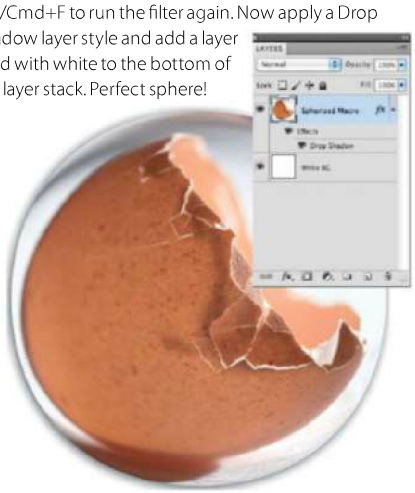
09 Combined pop, fake and saturate

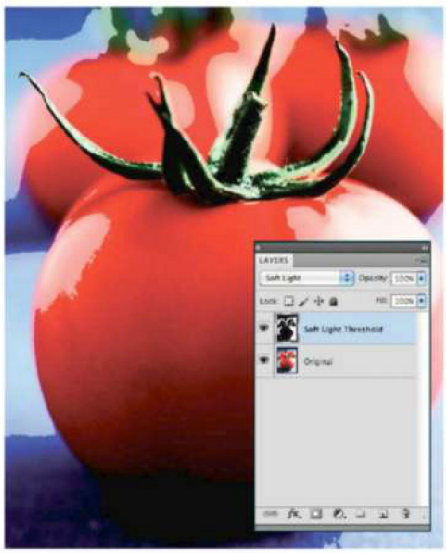
Place the subject (such as the car in our example here) on a separate layer above the image. Apply the same Motion Blur as in tip 5, but this time to the image below, to blur the background. Add a filled black layer to the bottom. Add a layer mask to the image background layer, select the Foreground to Transparent linear gradient and apply the gradient in a few corner and side spots to remove some of the background. Now add a Hue/Saturation adjustment layer to the top of the stack, clip it with the subject below and enhance the saturation by +25. Add another Hue/Saturation adjustment layer above the background image and reduce the saturation by -25.

Macro

10 Fisheye the macro subject

For this macro fix we'll enhance the close-up of the macro subject. Convert the background layer to a normal layer, crop the image to a perfect square and change the canvas size to 150% on both sides. In Filter>Distort> Spherize set the amount to +100%. Hit Ctrl/Cmd+F to run the filter again. Now apply a Drop Shadow layer style and add a layer filled with white to the bottom of the layer stack. Perfect sphere!





11 Retro posterized fix

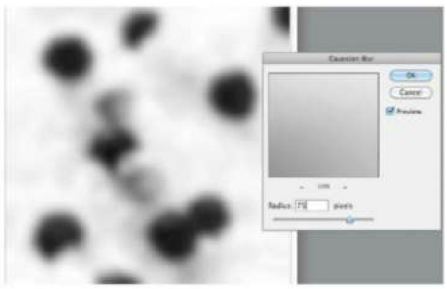
Another fix that looks good with many macro photos is a simple posterized effect. Duplicate the image layer, and go to Image> Adjustments> Threshold. Click OK and change the layer to Soft Light. This posterizes the image for a quick artistic fix.



12 Correcting overexposure

If your image has blown-out highlights they can be difficult to change, but some correction can be made. Go to Select>Color Range and select the highlights. Hit Ctrl/Cmd+J to copy to a new layer. Change the blending to Multiply. Go to Gaussian Blur and edge the slider until all colour banding is removed. Copy the layer, apply another Gaussian Blur pass but double the pixel amount.

13 Correcting underexposure



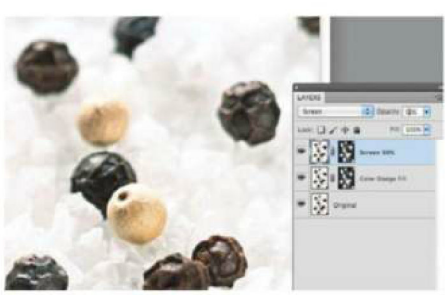
1. Create the selection

Duplicate the image (Image>Duplicate) and change the duplicate image to Greyscale (Image>Mode>Greyscale). Discard the colour information. Then apply a thorough amount of Gaussian Blur (about 75 pixels for this image). Switch back to the original image document.



2. Load selection and bring back detail

Go to Select>Load Selection, and the Grey channel of the copied image is already loaded. Check Inverse and then OK. Create a duplicate layer and hide the background. On the duplicated top layer go to Edit>Fill, with Use at 50% Grey, and blend mode: Color Dodge. Hit OK.

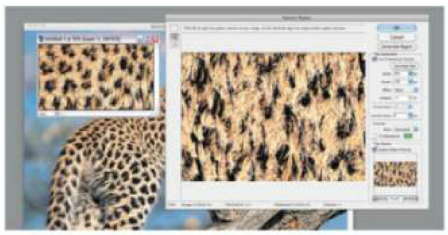


3. Salvaging the highlights

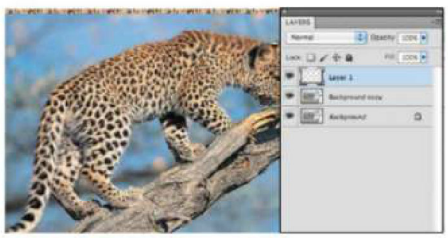
With the selection still active, click the Layer Mask icon at the bottom of the Layers palette. That's all there is to it. To enhance the effect even further, duplicate the top layer, change the blend mode to Screen and the opacity to 50%. Instant underexposure fix!

Wildlife

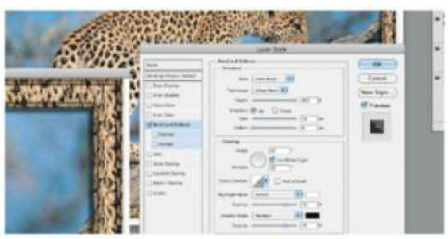
14 Creative furry frames



1. Create the pattern
Create a marquee selection of the fur. Copy and paste this into a new document. Now go to Filter>Pattern Maker, click Use Image Size and check Use Clipboard as Sample. Click Generate as many times as necessary until you see a pattern you like. When you do, click the Save icon at the bottom of the dialog.

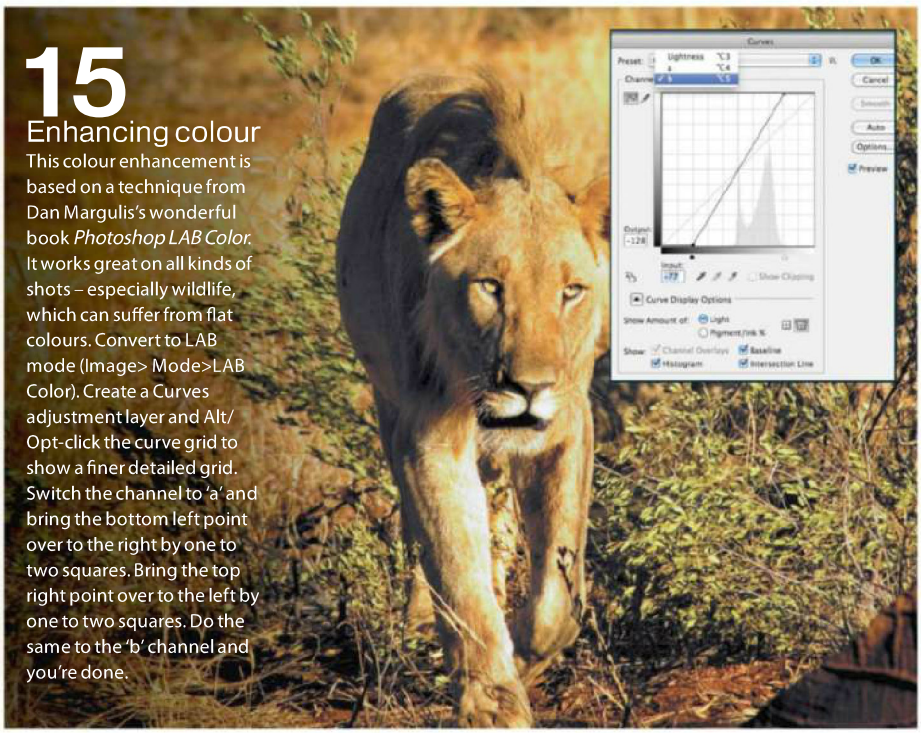


2. Create the border
Duplicate the background layer and hide the bottom background. On the copy, select all (Ctrl/Cmd+A), then Select>Modify>Contract by 100 pixels. As this is a large image, Contract again by 100 pixels. Invert the selection (Shift+Ctrl/Cmd+I) and press Delete. Create a new layer and go to Edit>Fill. Select Pattern in the Use drop-down and locate your previously saved pattern.



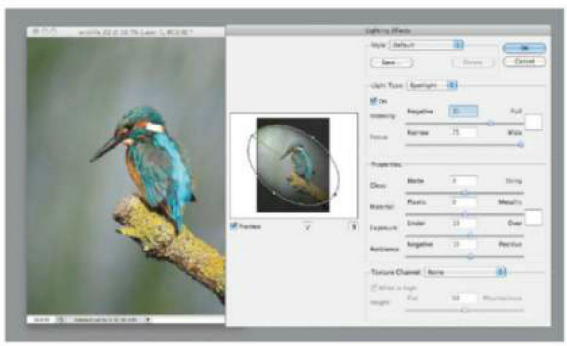
3. Apply the styles
Deselect (Ctrl/Cmd+D). Add the Bevel and Emboss layer style shown here. Be sure to include a contour you like. Here, the Sawtooth1 contour is used at 50%. Select the middle image duplicate layer and add an inner shadow between frame and canvas. There you have it – a simple quick frame utilising the image's natural pattern.

15 Enhancing colour



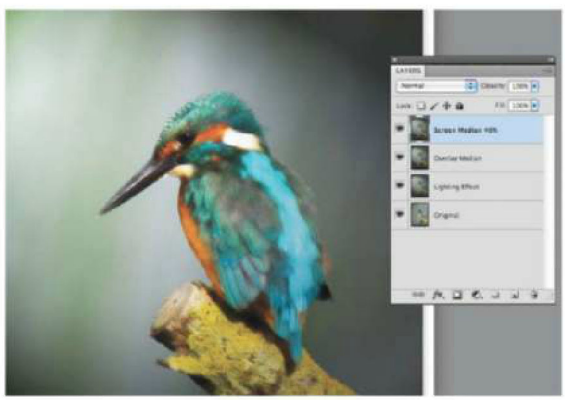
This colour enhancement is based on a technique from Dan Margulis's wonderful book *Photoshop LAB Color*. It works great on all kinds of shots – especially wildlife, which can suffer from flat colours. Convert to LAB mode (Image> Mode>LAB Color). Create a Curves adjustment layer and Alt/Opt-click the curve grid to show a finer detailed grid. Switch the channel to 'a' and bring the bottom left point over to the right by one to two squares. Bring the top right point over to the left by one to two squares. Do the same to the 'b' channel and you're done.

16 Dramatic light



This is a fix that can be used to enhance the drama of your wildlife shots, especially shots that are taken under flat lighting situations. By spotlighting the subject, you bring the subject closer to the forefront of the image. First duplicate the layer, then apply a Spotlight Lighting effect (Filter> Render>Lighting Effects) as shown on the right.

17 Diffused glow



Most of the time you'll want your wildlife shots to be as crystal clear as possible. However, this tip can be used to provide an alternative way of showcasing your wildlife shots – bucking this trend. It also provides you with an alternative method of blurring your images using the Median filter. Duplicate the image layer and change the blend mode to Overlay. Apply the Median filter at 25 pixels (Filter>Noise>Median). Duplicate this median layer, and change the blend mode to Screen at 40% Opacity.

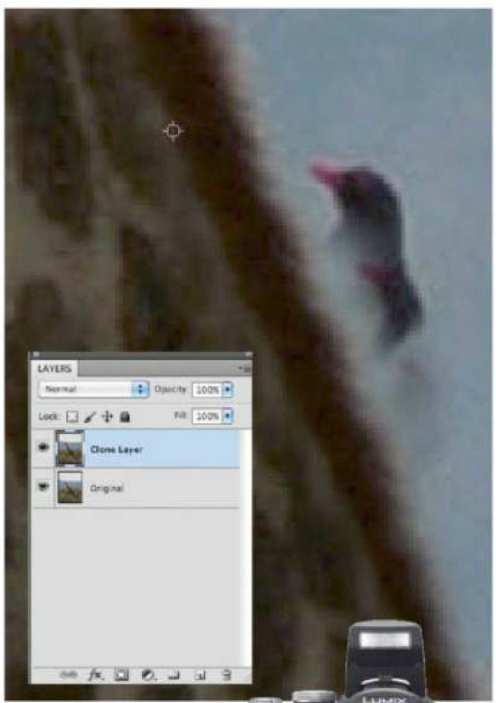


18 Cloning 101 (replacing image elements)

Use the Clone tool to replace areas of the image. With a small soft brush, Alt/Opt-click a location matching the tone and colour of the replacement area. Move to the area to be replaced, and brush the area away. Use small strokes and switch source areas often, otherwise a repeating pattern occurs. To clean up the area afterwards, you can apply the healing brush over the target area. This can help reduce patterns. A combination of these brushes can prove very powerful. Here, the penguin's front coat is cleaned up.

20 Advanced cloning tip

If your replacement area falls over a straight edge, recruit your cursor as a precise guide, matching the edge in two locations. Select the Clone tool. Press Alt/Opt and line up the cursor's centre directly over the edge in one location. Click to define your source. Press Alt/Opt again and move the cursor over the precise edge in a second location along the edge. This time let go of the Alt/Opt key first. Without moving your cursor, click the left mouse button once. The Clone tool fills in the area and precisely matches the edges. Brush over the replacement area on the same line, and the edging matches. Here, the bird is removed from the edge of the giraffe's back.



19 Enhance shots

Tweak to perfection in Photoshop

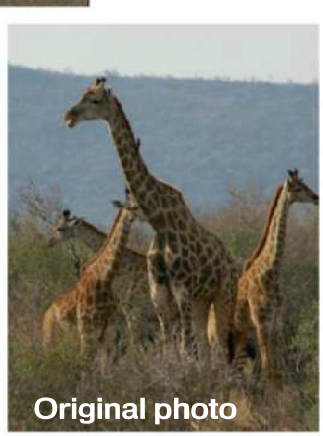
Crop The background was selected, copied and moved up. Then a third duplicate covered the hole left by the middle giraffe. The harsh edges were cloned out and a layer mask used to bring the middle giraffe back. The image was then cropped to remove space left at the top

Curves Two Curves layers were used, one set to Color Blend mode (see previous colour correction tip), and the other set to Luminosity (with an 'M' curve to correct the tonal range). Two curves are used to separate colour and tonal corrections

Clone In this image, the fourth giraffe seemed out of place, and was cloned out (see above tip 18 and 20). Then the bird on top of the middle giraffe's back was also cloned out. Keep clones on a separate layer above the original

Sharpen The original image layer was duplicated and sharpened using the Unsharp Mask – Amount 150 %, Radius .8 pixels and Threshold 0. The blend mode was then changed to Luminosity so the colour was not affected, only the tone

Layer up When you are finished editing your image, press Alt/Opt+Ctrl/Cmd+Shift+E to jump the whole image on its own layer, change the blend mode to Luminosity and Sharpen using Unsharp Mask (here, Amount is 66%, Radius is .8 pixels and Threshold is 0)


Original photo



21 Dramatic shadows

To create dramatic shadows, copy the image layer and set it to Multiply at 75% Opacity. Add a Gaussian Blur (30-70 pixels). Add a layer mask, and with a large soft brush paint the high-focus areas. You'll punch out the subject and get a moody background.

Landscapes

22 Adjust colour temperature

Instantly warm up or cool down the image by applying a Solid Color adjustment layer and changing the blend mode to Color and the opacity to 18-24%. For the warming effect here, use red 235, green 177 and blue 19. To cool down the photo, use red 0, green 34 and blue 205. By adjusting the ambient colour temperature you can produce natural yet starkly different feelings in your image.





23 Enliven flat landscape shots without clipping

For CS3 users or above, if you have a flat or murky image, use the Fill Light slider in Camera Raw to recover highlight areas. Adjust the Recovery slider to tone it down a little bit. It doesn't clip highlights or produce harsh edges as the old Brightness/Contrast sliders do.

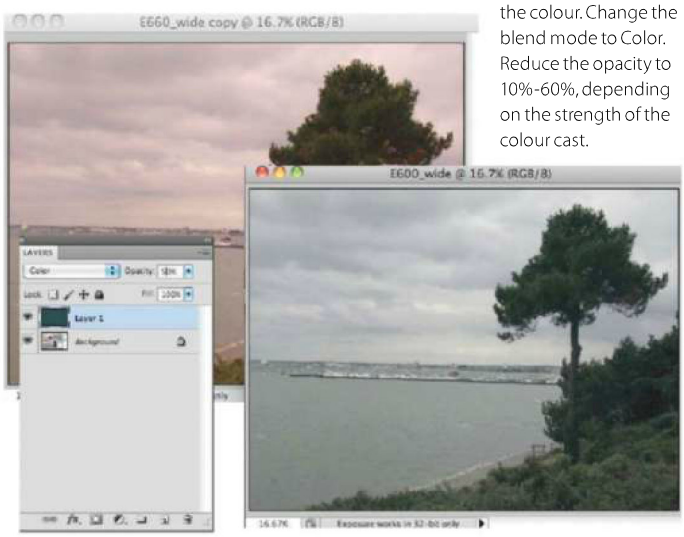


24 Add vibrancy without saturation

CS3 users or above can use Bridge to open images in Camera Raw and optimise them before entering Photoshop. Open Bridge, select the image, then raise the Vibrancy to between +30 and +40. Increase the saturation to between +5 and +10. This gives landscapes realistic colour.

25 Correcting a colour cast

Here is a simple method of correcting a colour cast covering your entire image. Use the Eyedropper to select an area of your image that should be pure white (eye pupils or a clear sky are usually good places to sample). Create a new blank layer and fill it with this new foreground colour (Edit>Fill). Press Ctrl/Cmd+I to invert the colour. Change the blend mode to Color. Reduce the opacity to 10%-60%, depending on the strength of the colour cast.

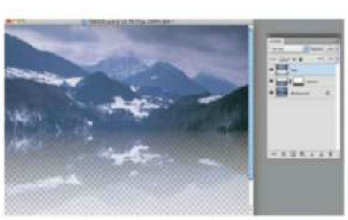


26 Liquid Landscape

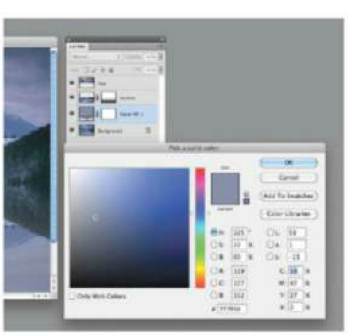
Realistic water reflection enhancement



1. Flip the image, creating the reflection
Select the top half of your image, selecting more than 50% vertically. Hit Ctrl/Cmd+J to copy to a new layer. Duplicate this. Go to Edit>Transform>Flip Vertical. Turn Snapping on; move the image down till it snaps into place below the top half.



2. Add the gradient mask
Switch the top two layers around so the 'top image' layer is on top, and 'bottom' on the bottom. Hide the background layer. Create a layer mask for the middle (bottom image) layer. Select the black/white linear gradient, hold the Shift key and drag from the bottom of the image edge to the middle of the image. Half the reflection disappears.



3. Borrow the sky colour for the water
Create a Solid Color adjustment layer and sample a lighter colour of the sky. Here, red is 119, green is 127 and blue is 152. Move this layer beneath the bottom image layer and above the background. Select the bottom image layer and click the Lock Transparent Pixels icon at the top of the Layers palette.

Portraits

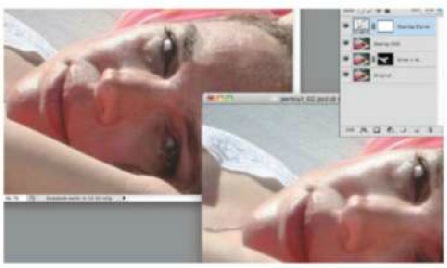
27 Changing eye colour

Select the eyes, turn the selection into a mask in the Channels palette. Pick the Mask channel and blur with the Gaussian Blur filter at 3-4 pixels (for this image). Ctrl/ Cmd-click the Mask channel, pick the RGB channel and hide the Mask channel. In the Layers palette create a Hue/Saturation layer above the original photo. Set the hue to any colour and increase saturation between +5 and +30. Change the blend mode to Color.



28 Smooth and soften skin tones

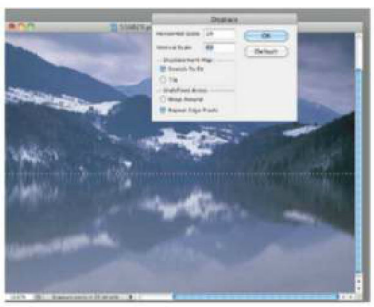
Copy the original layer and apply a 5-pixel Gaussian Blur. Apply Filter>Noise> Median at about 6 pixels. Change the blending to Screen at 50% Opacity. Copy the layer, make blending Overlay. Create a Curves adjustment layer. Alt/Opt-click the Layer Mask icon on the screen layer. Paint skin areas with a soft white brush, careful not to paint lips, eyes or hard edges.



29 Remove any unwanted noise

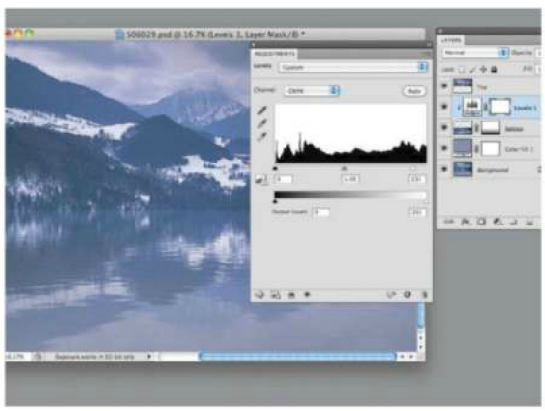
Most of the noise in a digital image is found in the Blue channel – but you can apply filters on a channel-by-channel basis, just as you can for layers. So try applying a slight Gaussian Blur or Median filter to the Blue channel to smooth out unwanted artefacts. You can apply more accurate adjustments by applying them to individual channels in this way.





4. Displacing water reflections

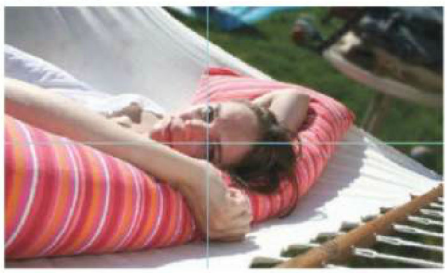
Go to Filter>Blur>Motion Blur and enter 90° for Angle and 75 pixels for Distance. Uncheck the Lock Transparent Pixels icon and Ctrl/ Cmd-click the layer's thumbnail. Go to Filter> Distort>Displace. Enter Horizontal 20 and Vertical 60. Select Stretch to Fit and Repeat Edge Pixels. Click OK. Navigate to 'WaterDMap.psd' (get it from this bookazine's section at **http://bit.ly/kW4l2I**) and click Open.



5. Final touches

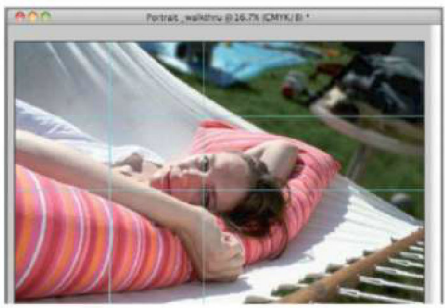
Deselect (Ctrl/Cmd+D) and create a Levels adjustment layer above the bottom image layer. Click OK without making any changes. Clip the levels layer with the layer beneath (Alt/Opt+Ctrl/Cmd+G). Move the left (Highlight) input slider to the right until it reads 233 – and you're done.

30 Cropping with the rule of thirds



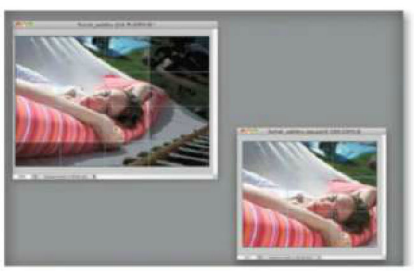
1. Crosshairs over the area of interest

Generally, you don't want the subject dead centre in your photo. Here's a quick way to use the rule of thirds to guide the viewer's eye. First turn on your rulers (Ctrl/ Cmd+R). Then select the Move tool and drag from the ruler out to create two guides that intersect the main area of interest (here, the woman's lower eye).



2. Divide in half both directions to the edge

In View>Snap, drag the rulers' top-left corner until it snaps over the crosshairs. The origin point moves to the crosshairs. Create two more guides to divide the image vertically and horizontally from the top and left edges of the image to the guides (here 27% horizontally, 23% vertically).



3. Repeat and crop

Add two final guides on the opposite side of the crosshairs (here 27% horizontally, 23% vertically in the opposite direction). As the crosshair is the origin point, this is easy. Use the Crop tool to crop the grid area. With forethought, you can create this rule of thirds grid in any area of your image.

Restore Photos

Give old images a new lease of life

Welcome to the Restoring Photos section of the book where you will learn how to remove, restore and repair in order to transform old and damaged pictures into more aesthetic records of your past

70 Fix your old photos
Remove fade, rips, folds, cracks, dust and scratches

78 Fix faded photos using Channels
Remove colour casts from old photos

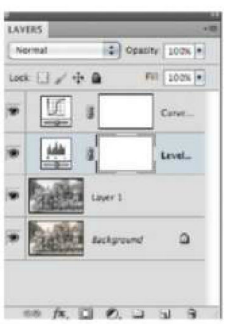
82 Hand colour photos
Add a touch of colour to your black-and-white shots

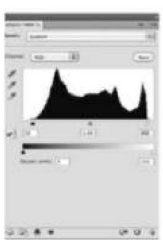
86 Remove colour casts
Use Color Balance, Curves and Levels to remove casts

89 Master the Dust & Scratches filter
Erase the ravages of time

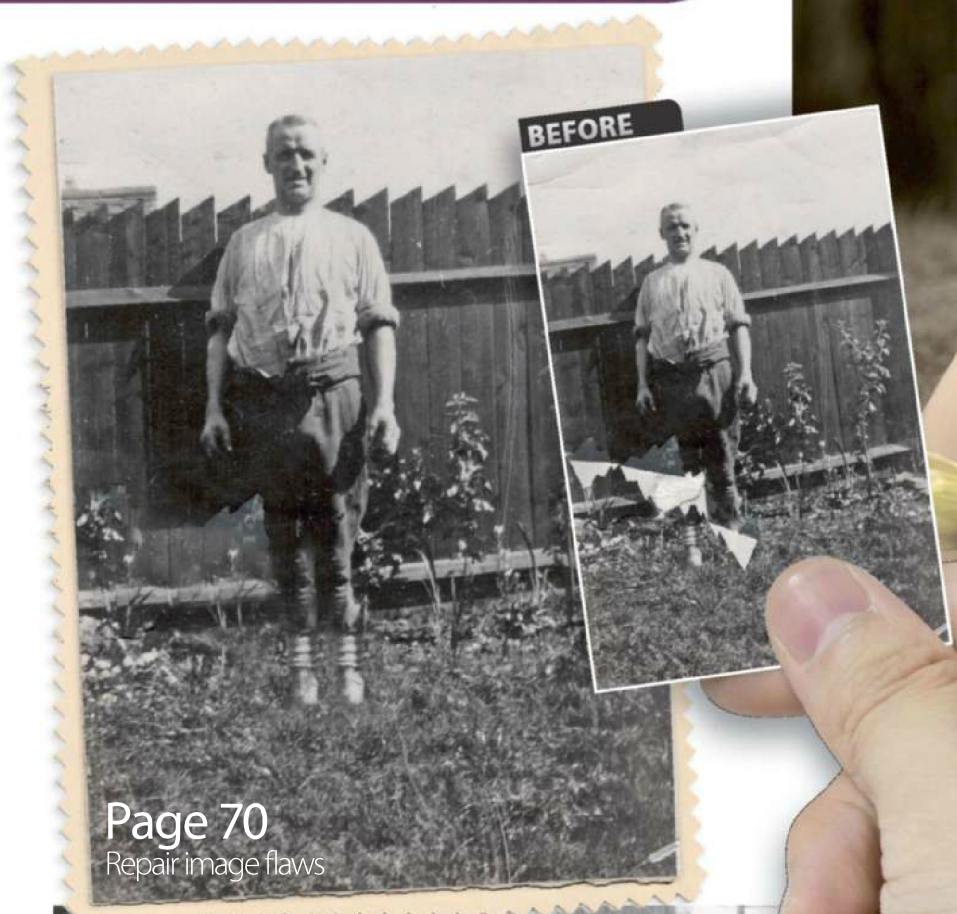
90 Remove creases
Make the creases in your old pictures disappear

94 Restore lost detail
Fix images even where entire areas have been lost





Page 72
Fix fade in old pics



Page 70
Repair image flaws



Source files available

For source files go to page 258 or visit www.photoshopcreative.co.uk/tutorials.php



Page 82
Add some colour

BEFORE





Page 78
Remove colour casts

BEFORE



Page 94
Restore lost detail

BEFORE

Fix your old photos

Video file available

Remove fade, colour casts, rips, folds, cracks, dust and scratches from precious family photographs

This guide is all about repairing, restoring and retouching images sourced from original negatives, slides or photographs that have been damaged or have deteriorated in some way.

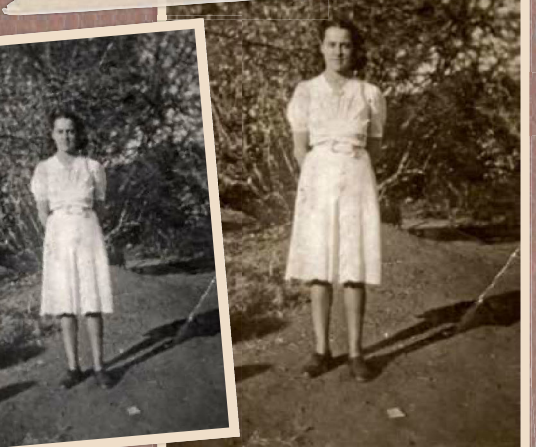
Many of the examples we've used are relatively aged photographs, but photos of any age can deteriorate given the right conditions. Direct sunlight, high humidity and gases like paint vapour can bring any photograph or piece of film to a rapid demise in the right quantities – and that's before we've even considered accidental damage. The most common problems you'll encounter include dust, rips, scratches, folds and cracks, as well as fading, yellowing and colour shift. This is, however, nothing we can't handle, you'll be glad to know!

Restoring contrast to faded photos and removing colour shift are fairly straightforward processes. Removing dust, scratches, cracks, folds and suchlike is a bit more challenging. The technique basically centres on using good areas of the image to replace bad areas, and the Spot Healing Brush tool (J) and the Clone Stamp tool (S) are the staple tools for the job. While using the former is a mostly automated affair, using the latter requires a bit more thought about where you source the information from. It needs to be from somewhere with a similar pixel makeup so it all blends nicely, making sure that no cloning patterns are obvious. Check out the information on the following page to see when and how to use each tool.





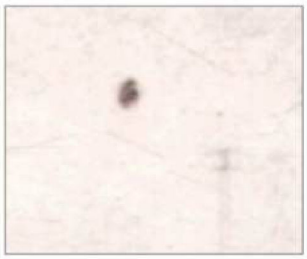
Add colour tone



Remove cracks







The Spot Healing brush is unrivalled for removing blemishes in areas of even tone, such as the sky here



Where information starts to get a bit more detailed and complex, the Clone Stamp tool is the safer bet

Healing and cloning

When to heal and when to clone

The Spot Healing brush and Clone Stamp tool will be the tools you'll use most in the majority of repair situations. Spot Healing removes blemishes by using nearby information and blends to match. Clone Stamp just copies directly from one area to another. The general rule is to use the Spot Healing brush over Clone Stamp unless you're working near edge detail. In these situations you can find the Spot Healing brush ends up blurring detailed edges, or that colour spills over into areas it shouldn't. Here, the Clone Stamp is the better choice. The Clone Stamp may also perform better in the case of images that contain a lot of blemishes like fungus, dust or scratches which Spot Healing can end up replicating, especially when focusing on larger blemishes such as tears, folds and cracks. It's best to have a go with the Spot Healing brush in even tone areas and see the sort of results you get. If they're not good, you've got no choice but to stick with the Clone Stamp tool throughout.



The Clone Stamp tool is perfect for replacing missing areas of an image with information from elsewhere



In really severe cases of dust and scratches on your photographs, it is better to use the dedicated filter than healing and cloning

Scanning advice

Scan in RGB mode not greyscale, and set your desired output size at a given resolution (240ppi is good for print). Work any exposure controls to ensure the image isn't overly light or dark. Select Adobe RGB rather than sRGB colour space unless your image is for web only.



Fade and colour casts

Eliminate odd colours in your shots

The Photoshop Auto Contrast and Auto Color adjustments are a great place to start for removing fade and colour casts. In most cases they'll get you at least very close to where you want to be, and you've got the option of adding a Levels adjustment layer to tweak as desired. Where problems can occur is if fade or colour casts aren't uniform across the image; perhaps either one is restricted to a single corner or area. In this case the Auto adjustments will be fooled and you'll have no option but to work manually. In this scenario you'll also need to make use of the layer masks attached to any Levels layer in order to localise your adjustment changes. For example, if you were correcting for fade that was only in one corner of the image, you'd need to take a large black brush and brush out the adjustment in the remaining area where contrast was okay. In some cases you might need two Levels layers: one to remove the localised fade area and a second to establish good contrast for the image as a whole.

"Where problems can occur is if fade or colour casts are not uniform across the image"





After an initial try with the Auto Contrast function, we used a Levels adjustment layer to add contrast

Fight the fade, cull the cast

Photoshop provides Auto adjustments for removing fade and restoring decent contrast as well as removing colour casts from colour photographs. When the Auto functions don't work, you can use Levels to do the manual work instead. As always, be sure to use an adjustment layer rather than an adjustment directly onto layer content.



01 Try Auto Contrast Start with the Auto Contrast function to improve contrast and remove any colour casts. Duplicate your background layer with Ctrl+J. Go to Image>Auto Contrast and look at the results.



02 Levels manual contrast If Auto Contrast doesn't do the job, we need to work manually instead. Add a Levels adjustment layer and drag the black and white Histogram sliders inwards until the contrast improves.



Brush it out

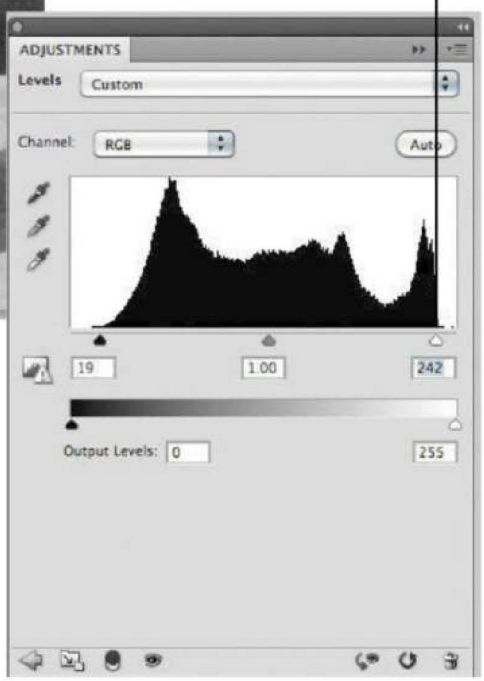
Sometimes areas of clipped information, like the sky here, can look worse with contrast changes. Brush the adjustment out with a black brush.

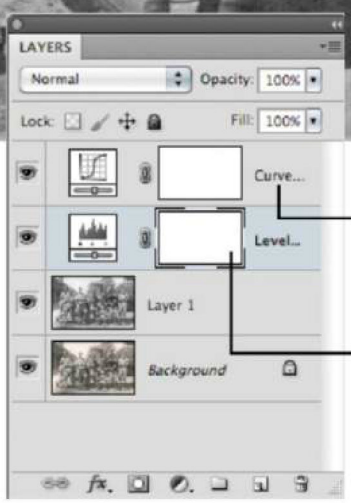
Use a layer mask

In this case there's patchy fade, so some areas look too dark with the contrast increase. We brush these out with a black brush and the layer mask selected.

Set contrast

We can usually ensure decent contrast to correct fade by dragging the black and white End Point sliders inwards to meet the edges of the histogram info.



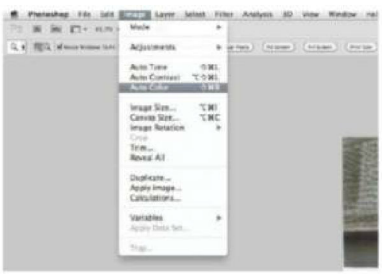


Boost contrast

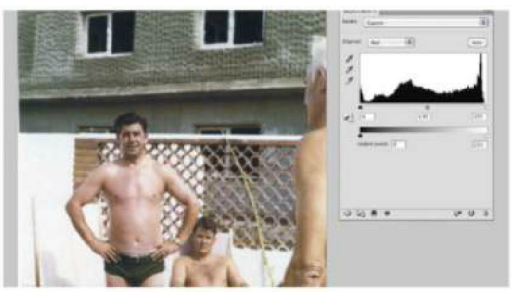
We can increase contrast further without introducing clipping by adding a Curves adjustment layer and plotting a shallow 'S' to darken shadows and lighten highlights.

Desaturate

For non-adjustment layer corrections we start by duplicating our background layer – in this case to apply the Desaturate command to remove the yellowing.



03 **Try Auto Color** To remove a colour cast just use Image>Desaturate on the duplicate layer. For a colour photograph, use Image>Auto Color instead. Generally it does a good job of getting you a neutral result.



04 **Levels manual colour 1** If colour still doesn't appear totally neutral, add a Levels adjustment layer and click the drop-down menu that says RGB. Select Red and move the middle grey slider left to add red, and right to subtract.



05 **Levels manual colour 2** Next, select Green from the drop-down menu and repeat. Repeat again for Blue. You can also select RGB and use the middle slider to lighten or darken the image without affecting colour.

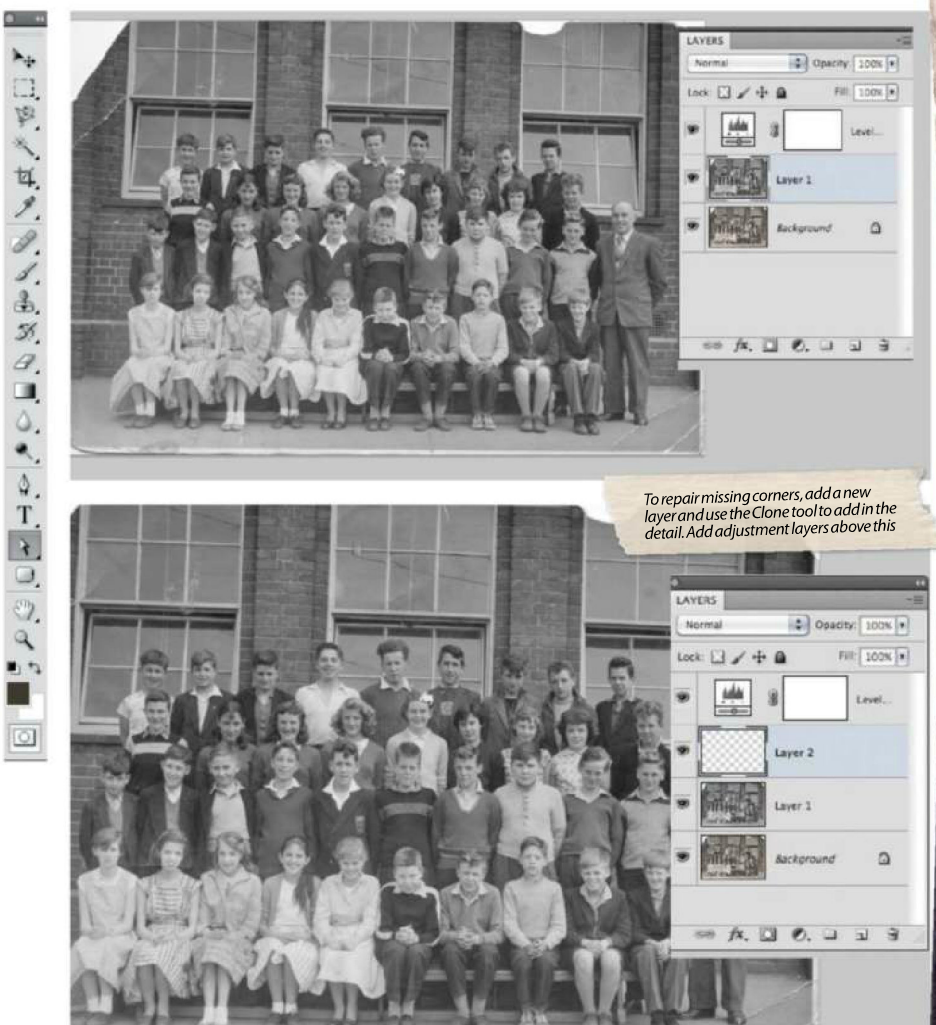
Working on the right layer

A note on tool setup and using layers

Use the Spot Healing Brush tool and the Clone Stamp tool on blank layers rather than duplicates. Check the box Sample All Layers in the Tool Options bar for healing, or Current and Below for cloning.

An essential tip is to add the blank layer above the background and below any adjustment layers, making sure that you turn off any adjustment layers temporarily, using the eyeball icon, if you're performing healing (Sample All Layers will be checked). This way the repair work is done sampling the background layer only, ensuring that you can alter your adjustment layers at a later date without the repair work suddenly shifting in tone.





To repair missing corners, add a new layer and use the Clone tool to add in the detail. Add adjustment layers above this

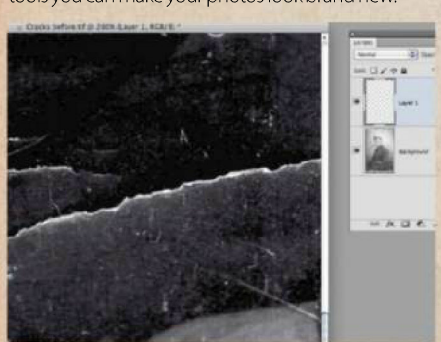
"Use the Spot Healing Brush tool and the Clone Stamp tool on blank layers rather than duplicates"

By combining cloning and spot healing techniques, we can repair the damage



Creases and folds

Tears, scratches, folds and cracks are common with old photographs, and are best dealt with through the usual combination of Spot Healing Brush tool and Clone Stamp tool. With these tools you can make your photos look brand new.



01 Duplicate and zoom Create a new layer then zoom in to 100% using Ctrl/Cmd+Alt/Option+0. Hold down the Spacebar and click and drag to where the problem begins.



Dust and Scratches

The Dust and Scratches filter does soften detail a little, so add a layer mask using the button at the Layers palette base, zoom in and use a black brush to rescue detail in important areas such as eyes.

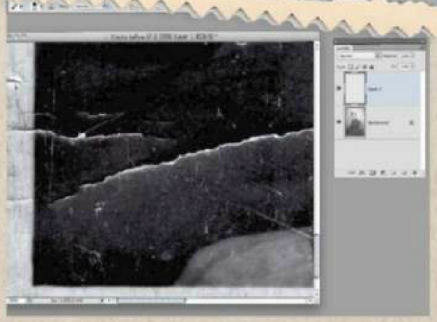




04 Multiple Undo We use Multiple Undo with Ctrl/Cmd+Alt/Option+Z to reverse our healing work, and have a go with the Clone Stamp tool instead, sourcing first with Alt/Option.



05 Cloning work The Clone Stamp tool works far better for this image, so we use it to slowly work away at the cracks, making sure to regularly re-source from nearby areas.



02 Spot Healing brush Now press J to select the Spot Healing brush and use the '[' and ']' keys to size the brush to suit. Make sure Sample All Layers is checked in the Tool Options bar.



03 Try healing Now click a small section of the tear area and keep clicking along to see the result. We need several goes to remove the crack mark, but the result isn't great.



06 Remove dust and scratches Create a merged duplicate with Ctrl/Cmd+ Alt/Option+ Shift+E and run Filter>Noise>Dust and Scratches. Radius 6 and Threshold 16 does the job.

Top ten tips for vintage pics

Top tips on cleaning your photos and slides for scanning, as well as tips for handling, storing and restoring your photos!

Old photographs pose many challenges to the Photoshop user, but rest assured there is always a solution at hand. It's good practice to organise your old photographs on your computer, so they can be accessed quickly and easily. Remember to name them and even archive them by date, generation or family. This saves you lots of time when you need to search for them later on.

Here we round up our essential advice on getting the best out of your images, no matter how battered they may be. Whether it's a case of getting the best possible scan or choosing a correct repair method, we show you how…



01 Replacing lost areas If there's a piece of a photograph missing, all may not be lost. Look at your image and see if the missing bit can be made from other areas. For this image, we simply flipped the good side and used it to patch up the bad!

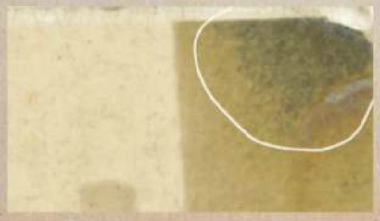


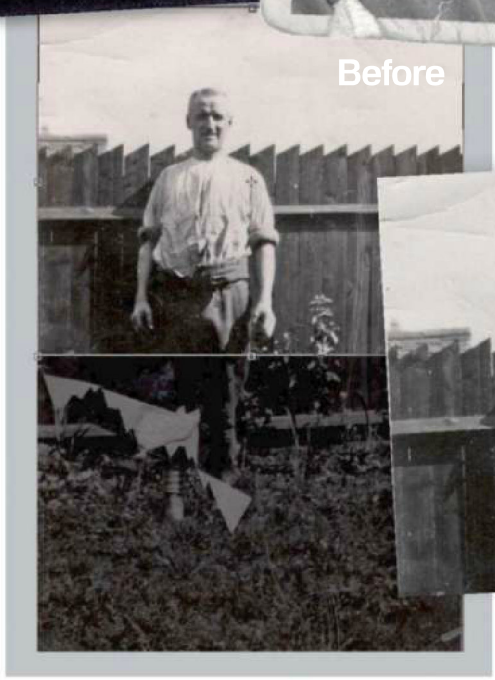
02 Scanning care If you're scanning an image and want to include the border, try not to get any of the white scanner base underneath, as this will fool any Auto Contrast adjustments. If it's unavoidable, be prepared to use Levels to make your changes.

03 Removing dust Far better to clean your photos or slides before scanning than to have to do lots of cloning work afterwards. Start by trying to shift dust with a can of compressed air or a purpose-designed soft brush.



04 Stubborn stains For stains, fungus and other blemishes, you will need to use a specialist cleaner like the widely available PEC-12 product, with either cotton swabs or non-adhesive wipes like PEC-Pads. PEC-12 is suitable for cleaning both film and prints.





05 Clever cropping If there's an area of an image that you don't feel confident about repairing, don't disregard the option of cropping the bad stuff out if you really want the image looking blemish-free.

"If there's an area you don't feel confident about repairing, don't disregard the option of cropping the bad stuff out"



06 **Good storage practice** Photo storage boxes, envelopes, sleeves and albums will all help protect your photographs, negatives and transparencies against light, dust, handling, air pollutants and rapid fluctuations in temperature and humidity. Never leave materials lying around loose.

07 **Handling photos** Handle your photos, negs and slides as little as possible and use white cotton gloves to shield your materials from damaging fingerprints. Wash your hands first to avoid gloves getting contaminated with dust and dirt.

08 **Smart Sharpen** Photoshop's Smart Sharpen filter (Filter>Sharpen> Smart Sharpen) can do wonders to rescue blurry photographs. Try both the Gaussian Blur and Motion Blur settings, and experiment with both the angle and sliders.



Bring back some definition to your photo using the Smart Sharpen filter

09 **Toning old photos** Even if your image is a neutral monochrome, there's still nothing to stop you toning it to add something extra. Use a Color Balance adjustment layer with Midtones checked. Combine red and yellow for an old-looking sepia tone.



Feel free to get creative with your old photos and add a nice warm tone

"Even if your image is a neutral monochrome, there's nothing to stop you toning it to add something extra"

10 **More on storage** Humidity and high temperatures are the greatest enemies of photographs, negatives and slides. Store your precious photographs and film in a place that's as cool and dry as possible – basements are generally too damp and attics are too hot.



Fix faded photos using Channels

Source files available

Remove colour casts and see old photos as they were originally intended

Photographs age with time and very often certain colours will fade quicker than others, leaving the impression of a colour cast. Thankfully, colour casts are relatively easy to remove, allowing you to bring timeworn photos truly back to life.

Colour casts may be very obvious or more subtle and hard to spot initially. They're most noticeable in midtone and highlight areas, very difficult to spot in the shadows, and easiest to pick up in areas of neutral tone such as the whites of clouds or the greys of a pavement.

Big disparities in the Histogram views of each individual channel will normally confirm what we can already see with the naked eye, but also tell you which channel is going to need more work. The bulk of this work will be done with a Levels adjustment layer. Once this is loaded up we can access each individual channel and set about dragging the information across the full tonal range, from black to white, and in the process correct for any colour casts. Information represented as black areas on the graph needs to meet both ends of the histogram. If it doesn't, we can drag either or both of the black and white sliders inwards to meet that information, which effectively drags the information outwards to fill the full contrast range. Once this is done, minor exposure, contrast and sharpening work is used to bring the image to life and restore it to its original glory. All will be made clear over this tutorial – so let's get started!

CROP THE SCANNED IMAGE TO START

We've scanned three images here and only need one



01 **Rough crop** We've scanned a couple of photos in at the same time, so the first thing we need to do is crop the image we're working on. Hit 'C' for the Crop tool. We make a rough crop around the image, but it's clearly wonky, so needs a bit of rotation before we crop the edges.



02 **Precision rotate** A shortcut to precise rotation is to take the Ruler tool (Shift+I to cycle to it) and draw a line somewhere along the top or bottom of the photo. Now go to Image>Rotate Canvas> Arbitrary and the exact figure you need to rotate by will appear. Click OK in that dialog box.



03 **Crop tight** Now our image is straight, we can select the Crop tool again (C) and go in tight. We decide to leave a little bit of the original border around the image. Once our crop is lined up on all sides we hit the Enter key to complete it.

Tip

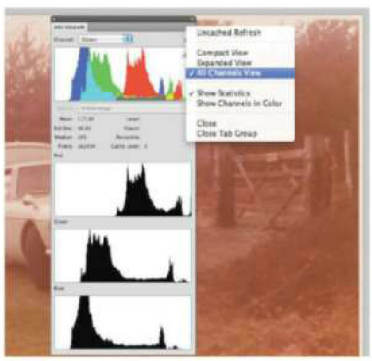
Local adjustment with layer masks

If there are small areas that seem to have a persistent colour cast despite what is done in Levels (the top left of the image border, in the case of our image), you can add a single Color Balance layer on top, and tweak the sliders so the cast is removed. As we don't want the rest of the image affected, simply invert the layer mask with Ctrl/Cmd+I then paint the change into the desired area with a soft white brush.

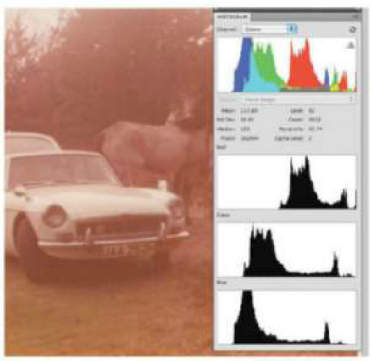
INSPECT THE CHANNELS AND FIRE UP LEVELS

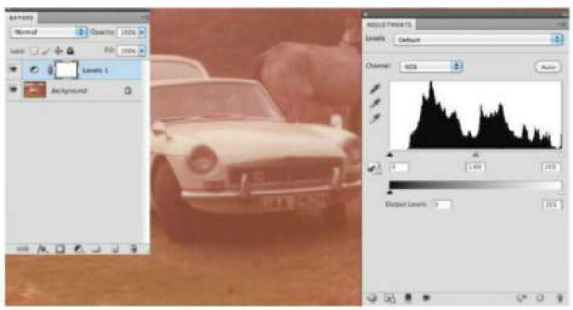
A Levels adjustment does the bulk of our colour work

04 **View the histogram** Open the Histogram palette via the Windows menu if it's not already there, click the context menu and select the All Channels view. This shows us each of our colour channels individually, rather than the overall lightness that's normally displayed.

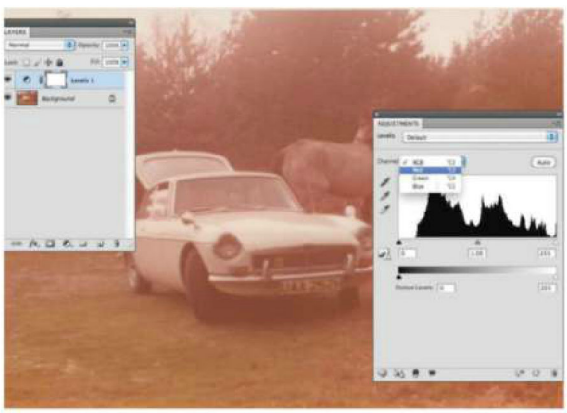


05 **Inspect the channels** The fact that the Red channel info is shifted far right and fairly compressed tells us there's a strong red cast that needs correcting. And the Green channel is a little further over than the Blue, so a slight green cast needs pulling back too.





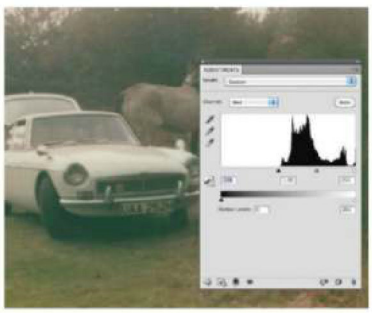
06 **Load up Levels** The best way to bring our channels into line and remove the associated cast is via a Levels adjustment, so we add a Levels adjustment layer with the associated button at the bottom of the Layers palette.



07 **Select the individual channel** Now the default is set to the combined RGB channel, but we want to work on the colour channels individually, so first we change RGB to red via the drop-down menu. We need to bring the end point sliders in to balance the colour effectively.

TWEAK END POINTS AND WATCH THE CAST DISAPPEAR

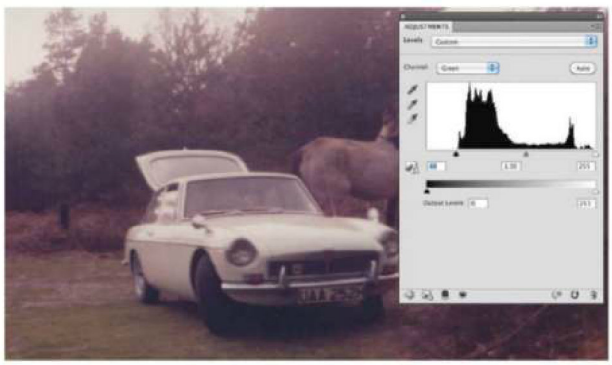
With the cast removed, we can make improvements elsewhere



08 **Set endpoints with sliders** The information already reaches the right edge, so we don't need to touch the white slider. The same can't be said for the left. We move the black triangle inwards until it reaches the edge of where the information starts. Notice the colour change.



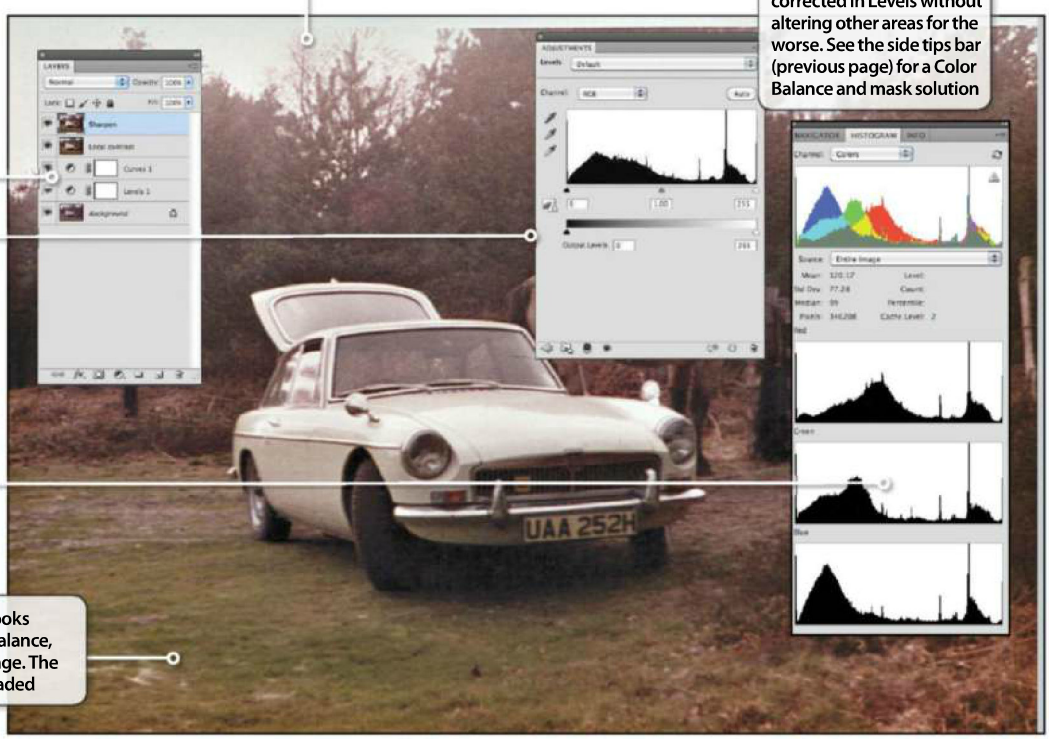
09 **Refine slider** We need to ensure the slider hits the edge of the information exactly, so we don't clip colour detail. To do this, hold down Alt/Option then click the black slider again. Now move the triangle back and forth slowly until a small amount of black is visible, then back again so it just disappears.



10 **Repeat for Green channel** Select Green via the drop-down menu, dragging your black slider to a value of 44. Now we're happy with the overall composition, flatten the image via Layer>Flatten Image. Now go to Image> Adjustments>Brightness and Contrast and increase the contrast a little.

True colours

Find out more about how we restored them



Adjustment layers The Levels adjustment layer shown here in the Layers palette does all our colour correction work. Curves are added to lighten the image before contrast is boosted and sharpening applied

Lost info After our Levels work, the spikes on the combined RGB channel show that some information has been discarded during the process. However, it's not severe enough to be visible to the eye

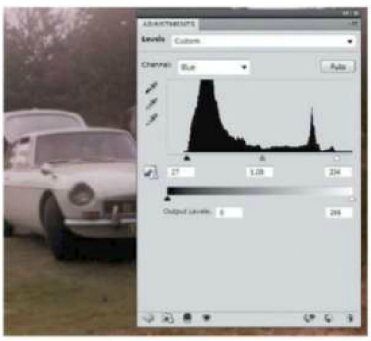
Histograms You can see in the histogram that each colour channel now appears similar. Shadows also show clipping after the contrast boost and sharpening, but not enough to cause problems in print

Corrected image The image itself now looks not only more neutral in terms of colour balance, but also appears to have a full contrast range. The original was red-heavy and very flat and faded

Other solutions At the top left on the image border you can make out a slight blue hue that can't be corrected in Levels without altering other areas for the worse. See the side tips bar (previous page) for a Color Balance and mask solution



11 Repeat for Blue channel Same again for the Blue channel. This time, note that although information reaches the right edge, there's only a very small amount of info there. We move the right slider with the clipping display and deduce that information is on the picture border only.

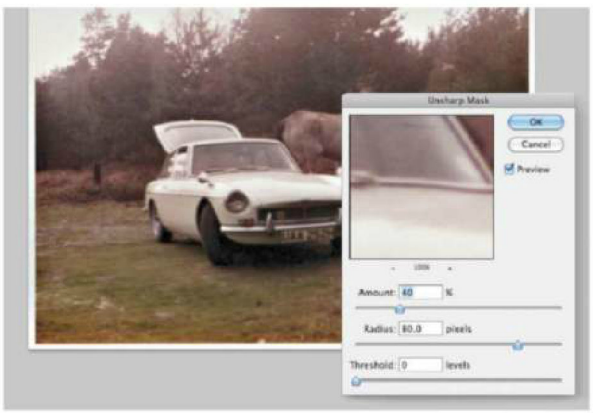


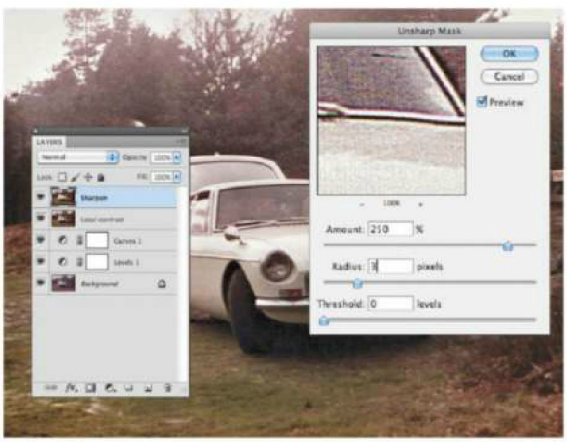
12 White slider, Blue channel So we move the White slider inwards past the small line of information to meet the small peak. The slight yellow cast of the border and other white areas is reduced, making the whites look much more neutral.

13 Lighten image The image still appears a little dark, so we add a Curves adjustment layer using the button at the bottom of the Layers palette and push upwards slightly with a single point placed anywhere on the curve.



14 Boost local contrast The image still looks a little bit flat. We don't want to boost with Curves, which is a blunt instrument, so we boost the edge contrast only by creating a merged copy layer with Ctrl/Cmd+Alt/Option+Shift+E and run Filter>Sharpen>Unsharp Mask with Radius set to 80 and Amount set to 40.

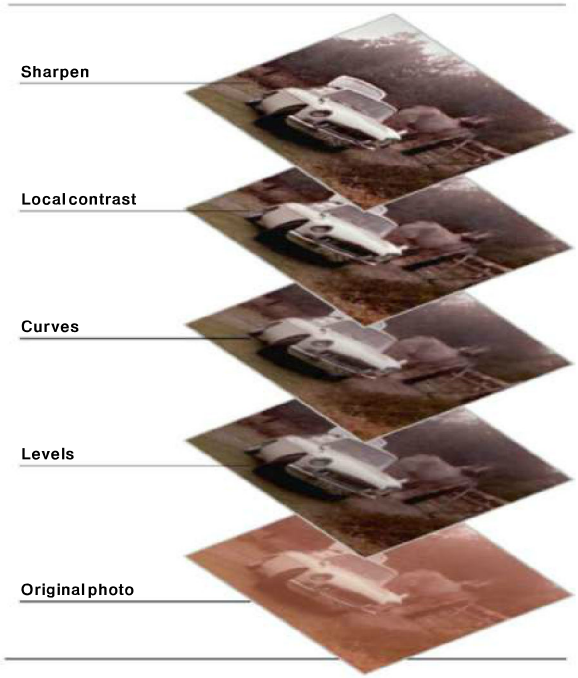




15 Sharpen The image now looks punchier but still very soft; no sharpening must have been applied at the scanning stage. We create another merged duplicate in the same way, and this time run Unsharp Mask with Radius of 3.0 and Amount at 250. We can spot out any dust on this layer with the Spot Healing Brush tool.

Layer structure

Dissecting our artwork





Hand colour photos

Add that magic touch of colour to your black and white photographs by learning some hand-painting techniques

Hand colouring is a method of manually introducing colour to a black and white (monochrome) photograph or image to further dramatise the look or increase realism.

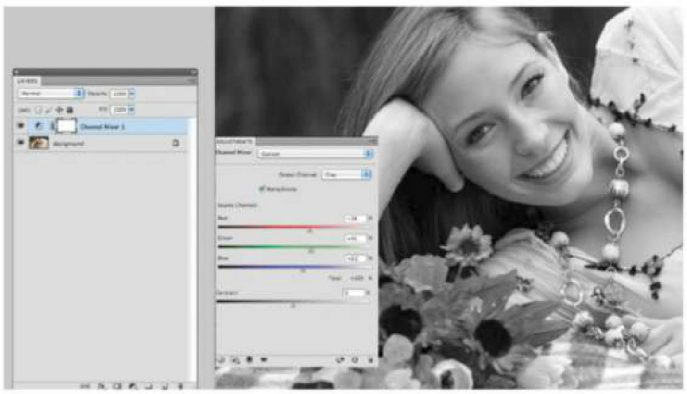
Before the introduction of photo-editing software such as Photoshop, paints or dyes where typically applied to the surface of fibre-based prints using brushes and cotton swabs. Up until the middle of the 20th Century, hand colouring was commonplace because colour photography had yet to be invented. Black and white silver gelatine prints were the predominant photographic medium. Even during World War II, colour images were very expensive, so colouring was more of an afterthought. With the onset of colour film, the use of hand colouring declined.

Nowadays, digital imaging has made it easy to recreate the effects of hand colouring, so it's seeing a revival in numerous commercial and artistic applications. In this tutorial we'll show you how to recreate a hand-coloured image from scratch. We'll start with a colour image and convert it to black and white. Then we'll add a base colour that will act like a sepia tone. You'll learn how to add fills of colour and then selectively paint in local areas. We'll then blend the colours with the underlying texture in order to produce the final result.

We are using a shot from **www.iStockphoto.com** (number 2049733) which you will have to purchase if you want to use it too. However, you can apply these techniques to any photo you like.

PREPARING YOUR IMAGE FOR HAND COLOURING

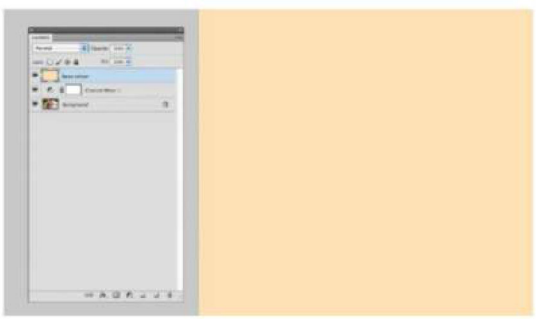
Hiding the original colour underneath



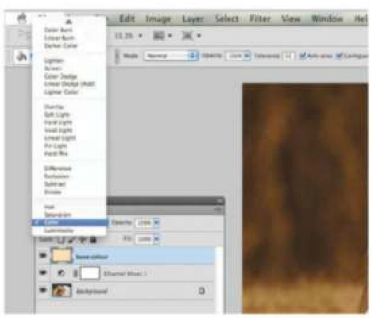
01 Black and white conversion Open up your start file. At the base of the Layers palette, click on the black and white circle icon and choose Channel Mixer as an adjustment layer. In the dialog box tick the Monochrome checkbox and adjust the sliders to the following values: Red +38, Green +41, Blue + 21. Now click OK.



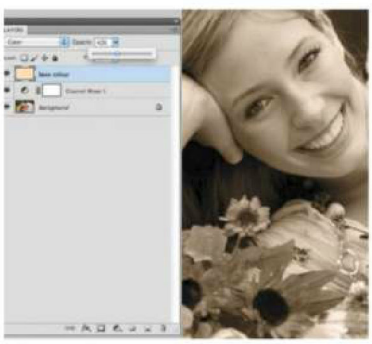
02 Choosing a base colour Our monochrome Channel Mixer adjustment layer now sits above the original colour layer. Next, we're going to create a base colour, like an initial wash in watercolour painting. Go to Layer>New Layer, double-click on the colour foreground swatch in the main Tools palette. It should bring up a Color Options dialog box.



03 Setting the base colour In the Color dialog box, make sure that Web-only Colors is unchecked and then type the following numbers into the Red, Green and Blue channels: R 255, G 218, B 170. Now click OK. This will give a light beige colour fill over the top.



04 Changing the blend mode Click on the filled layer, at the top of the Layers palette, select the drop-down menu and change the blending mode from Normal to Color. The fill now blends with the black and white image underneath. This blending mode will form the basis for adding further colours, as it allows all the textures to show through.



05 Reducing opacity So now we have a split-toned look, but the colour is too intense for adding more colours over the top. In the Layers palette adjust the opacity down to 41%. Subtle addition is the key here, and this gives a good warm base colour. Now we can start painting.

Your online world of colour

Colour resource sites

http://kuler.adobe.com Adobe(r) Kuler(tm) is a web-hosted application for generating colour themes. These themes can then be downloaded and used inside products such as Photoshop.

www.colorblender.com This is another colour resource site that helps you visualise colour combinations. This is ideal for hand colouring or other applications such as graphic design.

www.nikonians.org/html/resources/bookshelves/bookshelves_21.html Just in case you want to find out about some of the traditional ways to hand colour black and white photos, have a look at this book resource.

www.wacom.com Wacom is one of the leading providers of graphics tablets. Using a graphics pen will give you far more control when painting.



Tip

Graphics tablet

If you like painting in Photoshop, it's worth considering a graphics tablet. Essentially, a board and a pen are used instead of a mouse. This makes drawing and painting much closer to holding a real pen or a brush. Strokes can be pressure sensitive, so the harder you press the more colour is displayed on the canvas. There are a number of brands on the market with varying degrees of price. The smaller size tablets are usually better, because they take up less desk space and are much more portable.

Tip

Revealing colour

An alternative to painting colours directly over the top is to paint on the Channel Mixer mask itself. We can paint in black on the white mask to selectively reveal the colour image below, and vary the opacity to control the amount of colour showing. The main difference is the hues will be the same as the original unless you do more Hue/Saturation adjustments.

PHOTOSHOP BRUSHES AT THE READY

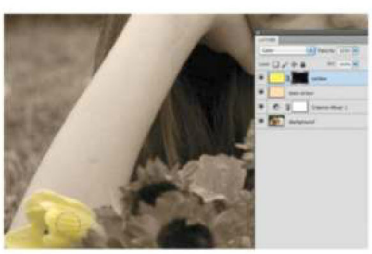
Add colour for flower power



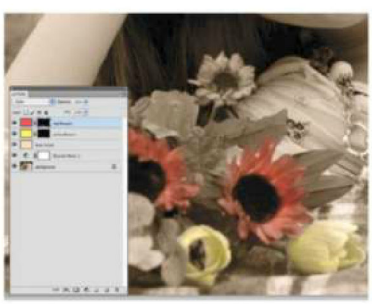
06 Choosing a colour For our photo, we are going to choose the first flower colour, but apply this technique to your own shot. You can be imaginative with colours at this stage, but here we're going to use the initial colours underneath as a guide. Go to Layer>New Layer and fill the layer with yellow, and set the blending mode to Color.



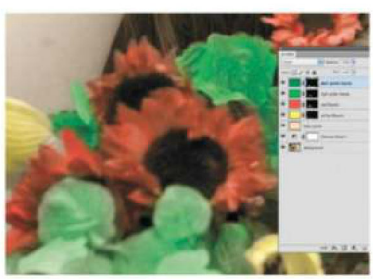
07 Setting a colour The yellow currently covers the whole image. Select this layer, hold down Alt and click on the Add Layer Mask icon at the base of the Layers palette. This should add a black (inverted) mask next to the yellow fill layer. Yellow is now hidden. If it's still white, just select the mask and press Ctrl/Cmd+I to invert.



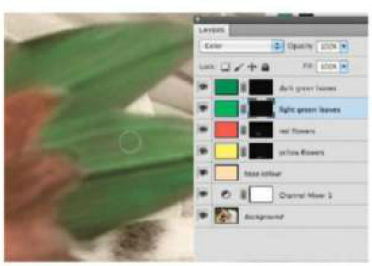
08 Painting one colour Next, set the foreground colour to white, choose a soft brush and select the mask so it's highlighted (showing a white border). Now hold down Ctrl+Spacebar and zoom into the subject you want to paint. Reduce the opacity of the brush to around 10% and start painting. What you see is the yellow being revealed on the petals in our example.



09 Painting the next colour Our yellow flowers are now complete, so let's move on to the red ones. Repeat steps 7 and 8 by choosing a bright red fill and adding an inverted layer mask. Now we zoom into the flower basket and start painting in white on the layer mask to make the other flowers red.



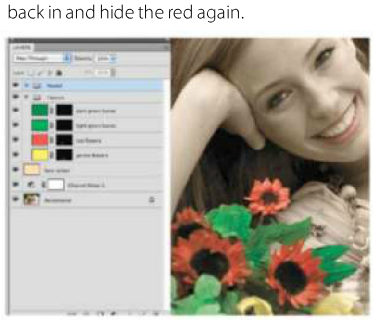
10 Tidying edges When working with masks, it's easy to reverse any overspill of paint or reduce the colour intensity. With the mask selected, hit X on the keyboard. This will reverse the foreground and background colour swatches. You can now start painting in black, which will essentially paint the mask back in and hide the red again.



11 Adding more colour In the same way as before, we now add two green fill layers with two types of green, and use a brush to paint in the green foliage. By varying the opacity of the brush, you can apply different amounts of colour. We can later vary the opacity of the layers themselves to highlight certain areas over others.



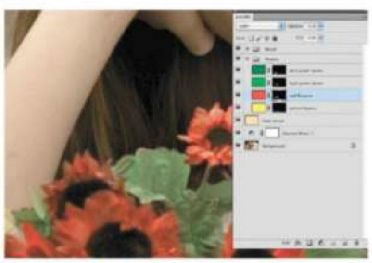
12 Extra details We chose a deep red for the lips and a marine blue for the eyes. Then we filled new layers and painted on the masks in the lip and eye areas. We used an opacity of around 11% when using the brush . Finally, we reduced the opacity on the lip and eye layers to around 50% for a subtler blend.



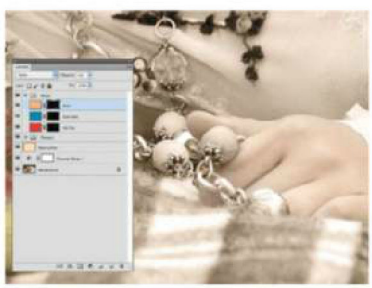
13 Using folders We need to organise the layers. Click on the New Group icon at the bottom of the Layers palette, double-click on the folder and name it 'Model' (or name it according to your own photo's subject). Drag the eyes and lips layers into the folder and repeat this step for flower layers.

THE COLOURS SO FAR

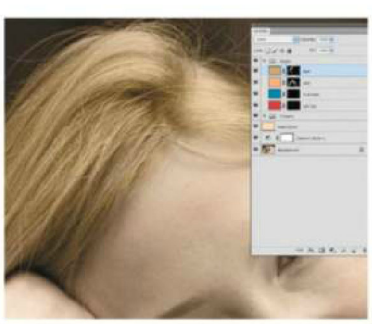
Organising your layers and further blending



14 Adjust the opacity Now we have the layers organised, we need to take down the opacity of each of the flower and foliage layers to improve the overall blending and draw less attention to the flower basket. Make the dark green leaves' opacity 41%, light green leaves 40%, red flowers 40% and yellow flowers 66%.



15 Adding skin colour Create a new layer inside the Model group and fill it with a fleshy pink colour. Again, add an inverted layer mask and start painting on the model's skin. This time, take the opacity down to 3%. We want a pale skin tint here, so paint up the tone gradually.



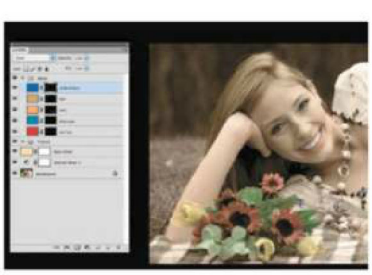
16 Colouring the hair Now select a light brown and fill a new layer with this colour. As before, change the layer blend mode to Color and start painting on the inverted mask. Colour can be selected using the Eyedropper tool from the original image.



17 White eyes and teeth Let's put more emphasis on the teeth and eyes. Select the base colour layer and add a white layer mask by clicking the Add Layer Mask icon at the bottom of the Layers palette. With the mask selected, paint in black on the teeth and eyes. This will hide the base colour, reveal the white and emphasise the blue irises.



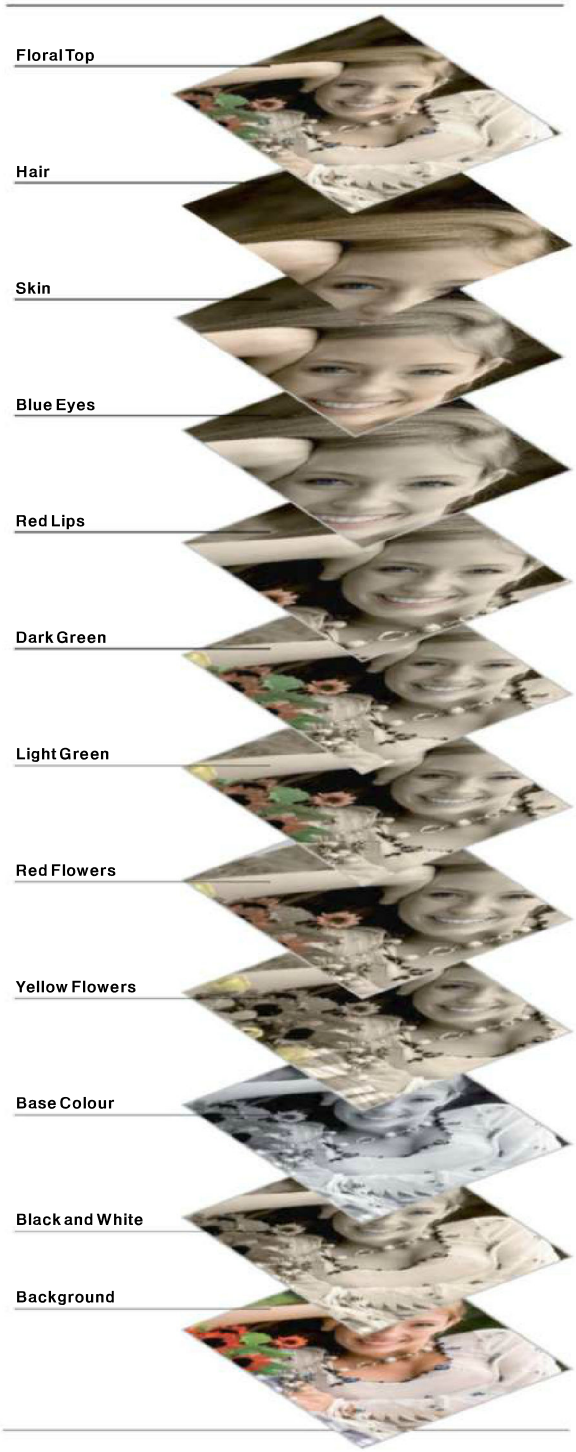
18 Floral embroidery Let's add some blue on the floral embroidery on the model's top. Repeat steps 7 and 8, and start painting on the mask to reveal the blue. This will complement the blue eye colour and break up the base colour on her top.



19 Finishing off Finally, select the individual adjustment fill layers and reduce the opacity of each until the colours are subtly blended together. The amounts are down to personal preference, but around the 50% mark will give an elegant watercolour feel.

Layer structure

Creating the perfect model



Remove colour casts

Source files available

Remove colour casts and see old photos as they were intended with Color Balance, Curves and Levels

Photographs age with time, and very often certain colours will fade more quickly than others, leaving the impression of a colour cast. Thankfully, colour casts are relatively easy to remove, enabling you to bring time-worn photos truly back to life. You'll need to work by sight, so it's important that your monitor is calibrated and profiled if you're planning on having a print made of the image in its correct colour state (try the Pantone Huey calibrator). And, if you're printing the image yourself, you'll need a profile made for your paper/printer combination as well (try out **www.pureprofiles.com**).

Colour casts may be extremely obvious or much more subtle in your photos. They're most noticeable in midtone and highlight areas, but are very difficult to spot in the shadows. They are generally easiest to pick up in areas of neutral tone – such as the whites of clouds or the greys of a pavement, for example.

Colour has a lightness element as well as hue, so integral to the correction of colour is the correction of contrast. Hence we need a combination of Levels, Color Balance and Curves adjustments to bring our original colours back to life. Follow this tutorial to find out how to achieve effective colour cast removal.



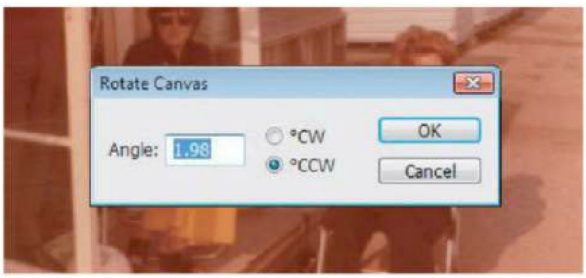


SCANNING PHOTOS IN BATCHES MEANS CROPPING WORKS AS WELL

We rotate our image before applying a crop



01 Rough crop We've scanned a couple of photos in at the same time, so the first thing we need to do is crop the image we're working on. Hit C for the Crop tool. We make a rough crop around the image, but it's clearly wonky so needs a bit of rotation before we crop the edges.



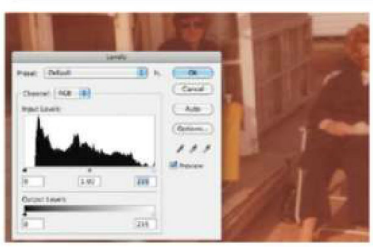
02 Precision rotate A shortcut to precise rotation is to take the Ruler tool (Shift+I to cycle to it) and draw a line somewhere along the top or bottom of the photograph. Now go to Image>Rotate Canvas>Arbitrary, and the exact figure you need to rotate by will appear. OK that dialog.



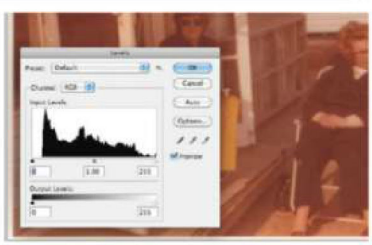
03 Crop tight Now the image is straight, we can select the Crop tool again (C) and go in tight. It looks best with a little bit of the original border left around the image. Once the crop is lined up on all sides, hit the Enter key to complete it.

CONTRAST CORRECTIONS

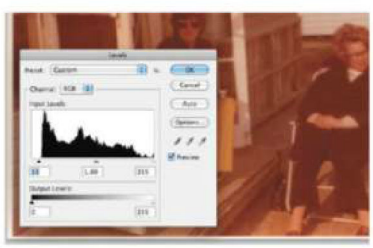
We bring the contrast into line with Levels



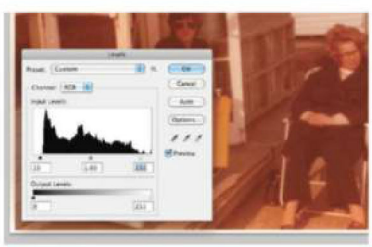
04 Add Levels layer Now we can begin our colour cast removal. First, we want to make sure the blacks and whites are set up correctly to ensure the contrast is good, so we add a Levels adjustment layer via the button at the bottom of the Layers palette.



05 Histogram We need to examine the histogram to see if we've got the full range of contrast. On the right, the lightest tones appear to go right up the histogram end, but our darkest tones are quite far from the left edge, so these tones need redistributing.



06 Set black point The way we do this is to drag the black slider inwards to meet the information on the left edge. The most accurate way is to hold down Alt/Option and drag until some specks of information appear in the image window. then go back a touch until they disappear again.



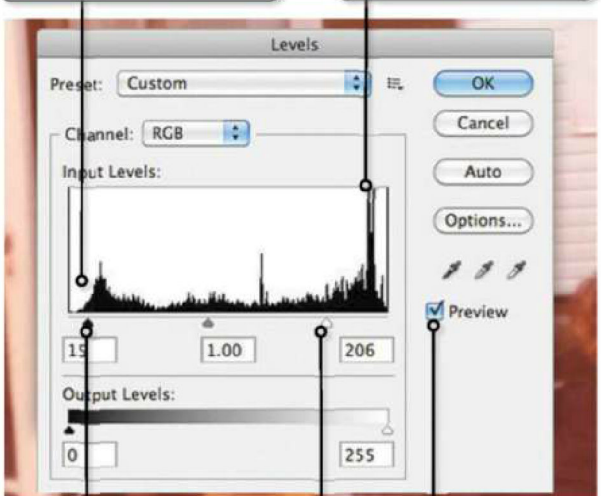
07 Check white point The white point looks good, but use the same method holding down Alt/Option as you drag the white slider inwards to double-check. The clipping display shows us that the information at the end of the histogram is actually the border, not the info we want in the photo.

In greater detail

A closer look at the histogram

Incomplete picture You can clearly see here that image information stops well short of the darkest shades found at the very left of the histogram

Full range The lightest shades in the image seem to go right up to the right side of the histogram, suggesting there's a full range of the lightest tones



Move the slider We move the black slider inwards to the information edge, which turns the darkest shade in the image into the darkest shade available

Get the lightest tones The clipping display showed we need to move our slider quite far inwards to get the lightest tones in the photo itself

Preview button We can toggle the Preview button on and off to see the effects our corrections have had on the image

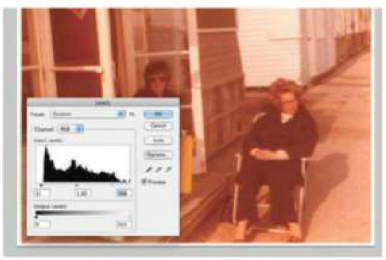
Tip

Color Balance adjustments

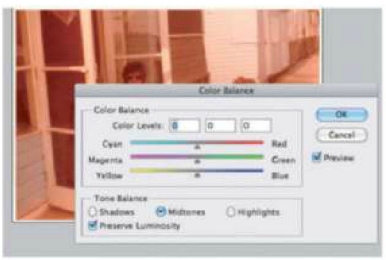
The Midtones slider actually works on the highlights and shadows too, to some degree, so is usually enough to correct any visible colour cast. However, you may find that no amount of correction here gets rid of a cast entirely, so it may be necessary to make some tweaks in the highlights and/or shadows. Be very subtle here, because unlike the Midtones control, the changes made with small increases and decreases actually have a very strong effect here.

WITH CONTRAST SORTED, COLOUR CAN BE CORRECTED

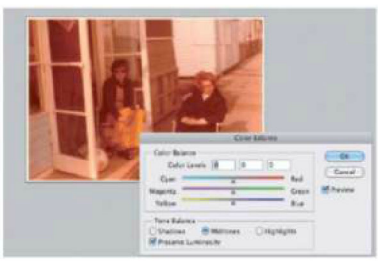
A Color Balance layer is the easiest route to cast removal



08 Set white point Keep dragging the slider across until information appears in the actual photograph. Once you reach this point, move back a touch until it disappears. You can see now on the histogram how far we've had to move in to extend our tones to the lightest shades.



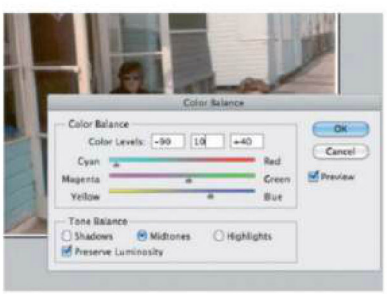
09 Add Color Balance layer We now have a full range of tones from darkest to lightest, which has improved our contrast. We don't want to make final contrast tweaks until we've removed our colour cast, so we start by adding a Color Balance adjustment layer using the button at the bottom of the Layers palette.



10 Evaluate the image Initial inspection suggests the colour cast has a very orange feel. As red and yellow are the constituent elements of orange, we will want to try reducing both of these colours. Keep the Midtones button checked and start by dragging the top slider towards Cyan.



11 Removing the orange cast The best neutral starting point appears to be -90. Next, we switch to the bottom slider and find a point at +40 that appears to bring the image to a fairly neutral state in terms of blues and yellows.



12 Check green/magenta Although this type of colour cast rarely has a green/magenta element to it, it's worth experimenting with the slider anyway. A setting of 10 appears to be the most neutral to the eye, showing there may be a slight tinge of green in the colour cast.



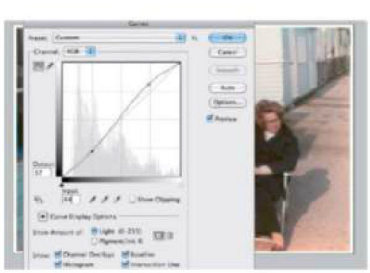
13 Plot Color Sampler point Lucky for us, there are some neutral whites in the shot that give us a chance to check the neutrality of our settings. The hut in the rear looks like it should be the most neutral white, so take the Color Sampler tool (cycle to it with Shift+I) and plot a point there.



14 Tweak the colour Making sure the Info palette is visible, check the Red, Green and Blue readings, which should be equal. They show too much red and not enough blue, so open the Color Balance layer and tweak the settings until the right-hand set of numbers are all equal.



15 Revert to previous state The image now looks too blue and cold, which shows us that either the white wasn't neutral or it was a very overcast day. The shadows suggest not, and a warmer look is more pleasing anyway, so use Ctrl/Cmd+Alt/Option a few times for multiple Undo to take us back to our previous state.



16 Curves to finish Change the Color Balance layer blending mode from Normal to Color to ensure contrast and luminosity aren't affected by the changes, and finish by adding a Curves adjustment layer and increasing the contrast slightly by lightening highlights and darkening shadows a touch.

Master the Dust & Scratches filter



The easy method to erase the ravages of time



One of the most common problems with old photos is that they have imperfections all over them. These are often caused by how they have been stored, resulting in scratches or dust. The problem can also be caused by the scanning process.

For large problem areas, why not try the Dust & Scratches filter? This allows you to smooth out an image and then bring back detail. It will struggle with heavily deteriorated photos but is tough enough to tackle most jobs. In our example here, it has sorted out the small specks in the water and back hedges, leaving the image ready for a spot of cloning for the large tears.

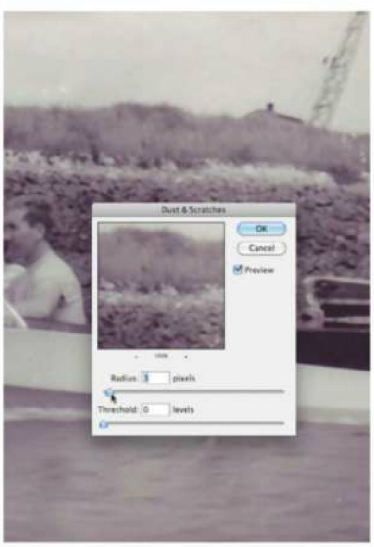
Quick tip: This filter can also be used to edit noise in a photo or even applied as a method to smooth skin

SMOOTH AWAY DAMAGE

Tackle this common issue with old photos



01 Get in position Open up your photo and head up to Filter>Noise>Dust & Scratches. If there is a particular area you want to edit, click and drag in the Preview window to get to that area.



02 Small steps Use the Radius slider to smooth the image. Don't go too far with this otherwise you will lose all detail. As it is, expect to lose some definition.



03 Threshold magic The Threshold slider will help bring back definition that may have been softened in the Radius edit. The key is to keep your edits small and see how things go. When you are happy, click OK.

Remove creases

Fear not, a fat crease down the length of a prized family photograph can be removed with some healing TLC! We show you how it's done…



There's nothing like a big fat crease running down the length of a photograph to ruin its precious content. And preserving our photographic history is now much more pertinent in the wake of the digital era, where few images seem inclined to leave our hard drives to be seen beyond the monitor screen. But if you have an old creased family photograph or even a new one that's been treated in a similarly unkind manner, don't even think about tossing it away. Removing even the most stubborn creases is not too difficult a task, provided they don't run through important and complex detail, like someone's face.

With the case in hand, the crease can quite easily be removed beyond all trace, because a large part of it runs through relatively unimportant areas such as grass and sky, and all the important facial detail of the two children isn't touched at all. And, as is sometimes the case, we have a colour shift along the crease line to work out, and this needn't cause us any real trouble either. A simple layer set to Color blending mode takes care of the colour shift with some careful sampling and painting, and the crease itself can be worked out with a combination of Patch, Healing Brush and Clone Stamp tools. Job done.

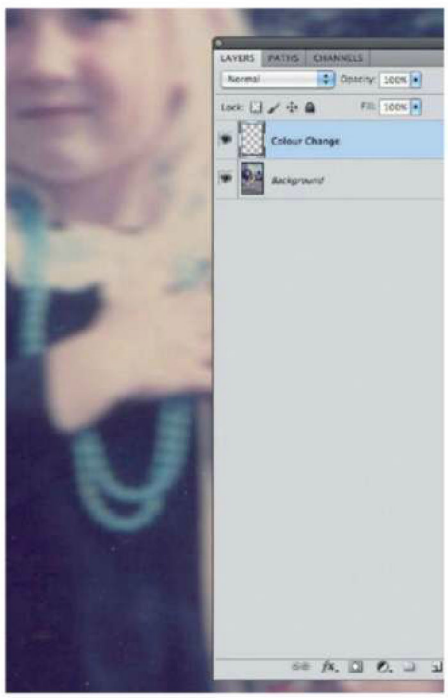
Once the crease has been removed, you can set about doing the normal colour and contrast tweaks with Curves, Levels and Color Balance adjustment layers to bring the photo up to scratch – often necessary if it's an old photograph. The Auto options in the Image> Adjustments menu are a good shortcut here if you're pressed for time, and they can work instant wonders.

PREPARE FOR SOME CLEVER COLOUR WORK

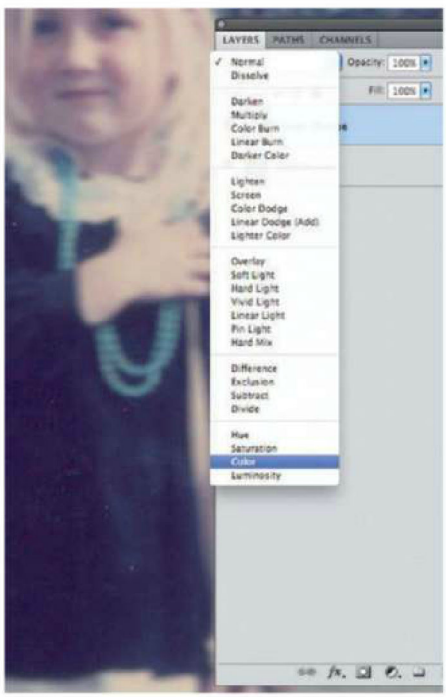
A layer with Color blending sets us up to start



01 Examine the damage We start by zooming in to 100% with Ctrl/Cmd+Alt/Option+0 and then use the spacebar to drag around the crease areas to see how bad the problem actually is. In the example we're using here, the crease damage is worsened with some surrounding discolouration.



02 Create a Colour layer We'll need to Clone or Heal to remove the crease itself – but it's best to salvage as much as we can from the discoloured area, so the amount we need to clone is as small as possible. To start the process we add a new layer and name it 'Colour Change'.



03 Set the blending mode In the Layers palette, the blending mode of our new layer is set to Normal by default. We want to change just the colour of the discoloured area and not the underlying detail, so we need to change this blending mode to Color, which you'll find near the bottom of the drop-down menu.







04 Set up the Eyedropper tool Now we select the Eyedropper tool (I) so we can change the area we sample our colour from. You can find the Sample Size drop-down menu in the Tool Options bar. The 5 by 5 Average setting ensures that the colour we choose isn't determined by stray pixels of a different colour.



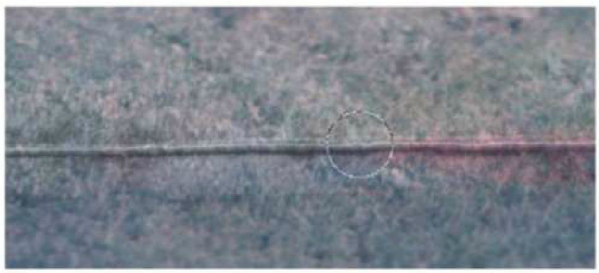
05 Set up the Brush tool Switch to the Brush tool (B) and use the [and] keys to get a brush slightly bigger than the height of the discoloured area. Make sure Brush Hardness is set to 0% as we want to blend the colouring as best as possible with surrounding areas.

06 Sample nearby grass Starting at the far left side of the crease, hold down Shift to turn the Brush tool temporarily into the Eyedropper tool. Now sample a colour from nearby grass not affected by the discolouration, then carefully brush over proximate red discolouration.

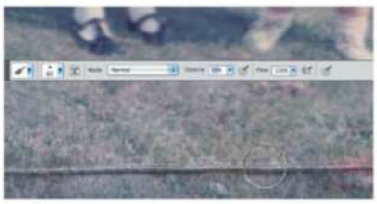


KEEPING IT REAL

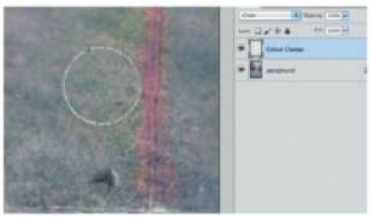
Some careful colouring needed here



07 **Sample and resample** We don't want to brush over the entire red area with the same selected colour, as the effect won't look real, so we need to continually sample and brush bit by bit as we move along the crease. If you get an unrealistic colour at any point, use Ctrl/Cmd+Z to Undo and have another go.



08 **Blending colours** If things look a different shade either side of the crease line and you're having trouble sampling the correct shade, you can set the brush to 50% Opacity, paint with one colour, sample another and paint again. This technique effectively allows you to mix two colours and is a good blending solution.



09 **Other grass area** You'll also notice that on the right side of the photograph there's a large area of grass which differs in colour outside of the crease and discoloured area. It's worth painting over this as well, so the whole grass area has a consistent colour tone.

In greater detail

Analysing the crease mark



Sail through the sky The sky is easy as long as we start off using the Clone Stamp, because we don't want the Patch tool to pick up tones from the conifer

Vertical crease The vertical crease mark running up the shot goes through the flower bed. However it is quite faint so it should not be hard to remedy

Get rid of that red tinge The horizontal crease mark down here is made worse by a nasty red tinge that needs to be removed first of all

Colour cast The colour cast runs through the flower bed, but the crease itself isn't too visible so not too much work is needed here

Grass of a different colour Notice the area to the left of the vertical crease – the grass is a different colour to other areas and needs to be brought in line

Tip

Cloning vs healing

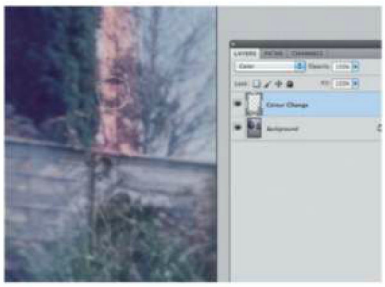
You'll notice in the tutorial that we move between the Healing tools such as Patch and Healing Brush to the Clone Stamp for particular areas. This is because while the Healing tools are our preferred choice where possible, they're no good where there's surrounding detail that deviates from the source. In the case of the sky for instance, using the Patch tool too near to the conifer will drag the darker shades of the conifer into the sky, producing ugly dark patches.

HEALING, PATCH AND CLONE STAMP TOOLS

Once the red colour's gone, we can go to work on the crease



10 A sprinkling of dried grass There are several dried areas of grass in this shot, so for ultimate realism we don't want to colour these green, but sample dried grass colour and use a small brush to paint these lighter parts. Even if you just do a few here and there, it should give a more realistic feel than painting everything green.



11 Finish colour cast removal We can now apply the same technique to continue our corrections past the grass into the flower bed and upwards into the sky, by brushing and resampling to get appropriate colours, which completes the removal of the red discolouration.



12 Select the crease Now we can attack the crease itself. Create a new layer and hold down Alt/Option, then select Merge Visible from the Layer menu. Rename it 'Clean up', then select the Rectangular Marquee tool (M or Shift+M to cycle to it) and draw a box around the horizontal crease, leaving a little space around it.



13 Patch removal Next, select the Patch tool (Shift+J to cycle to it) and drag from inside the box upwards to the selection of grass above that's crease-free. Release the mouse and watch the crease disappear.



14 Clean up with the Healing brush Now do the same with the vertical crease, stopping short of the flower bed. Once this crease is removed, we can use the Healing Brush tool (cycle with Shift+J) to clean up any signs of the Patch tool at the box edges, sampling from nearby grass first with Alt/Option.

Tip

Colour shift

You may find that once you've applied the Patch and Healing Brush tools to the grassy area, some of the grass colour goes a bit awry as it attempts to blend things together. The solution is simply to add another blank layer on top, changing the blending mode to Color once again and sampling, painting and resampling as before until the areas of grass are brought back to their original or your preferred colour shade.



15 Putting detail back in We can also use the Healing Brush tool to put back some sharp detail into areas that may have gone soft with Patch work, or may have been soft originally, by sampling sharp areas and clicking where needed. Do this bit by bit rather than using large brush strokes.

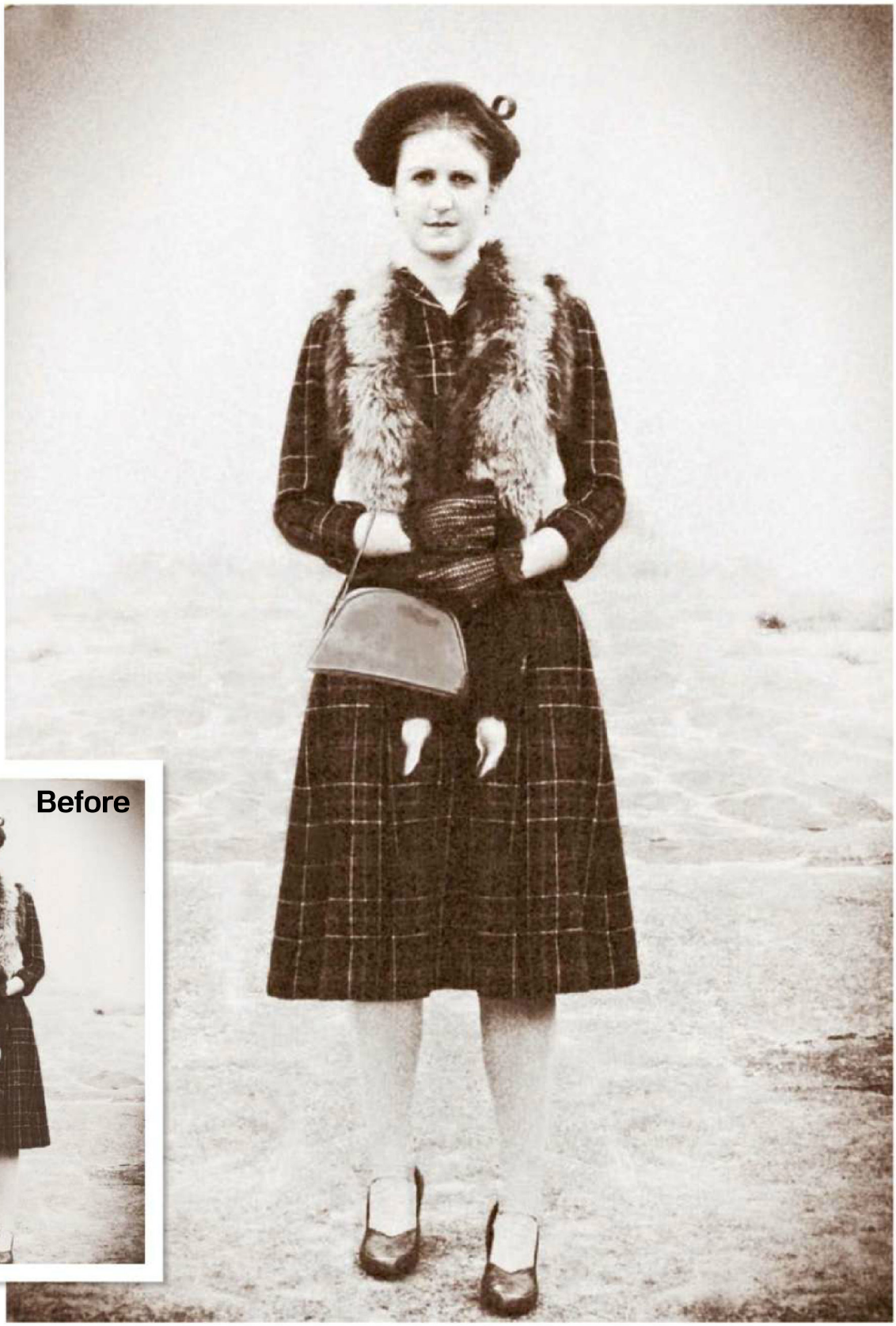


16 Switch to the Clone Stamp tool Luckily, little of the crease appears visible in the flower bed, but the small line seen in the tall greenery is best removed by sourcing adjacent pixels with the Clone Stamp tool (S), as there's too much detail for the Healing tools to handle. Repeat for the trees and in the sky just past the top of the conifer.



17 Back to Patch to finish Finally, section off the crease area in the sky (not too close to the conifer to avoid contamination) with the Marquee tool (M); select the Patch tool (J) and from inside the box, drag rightwards and downwards so the electricity cable lines up correctly before releasing. All creases gone!

Restore Photos



Source files available



Restore lost detail

Discover how to fix images where entire areas have been lost with simple Photoshop tools

Most old images have suffered some form of damage over the years. If you're lucky it's mild things like creased corners, dust spots and the odd scratch. If you're unlucky then some of the emulsion can have worn away either through general deterioration over the years or through things like water damage. It's cases like these that we're going to look at in this tutorial; images where a large amount of detail has been lost in the area so it isn't apparent how to solve the problem. The answer, of course, comes in the form of using the various tools available in Photoshop. Some features can be very useful, but it depends on the direction and scale of the damage.

The Clone Stamp tool will be your best friend here, but it needs to be used with a directional component, and completely missing patches can require painting in. The Patch tool is useful, but only where you can match the textures and shapes of the areas being replaced. It lacks a mirror option so patching from one side of an image to another may not be possible. The Spot Healing Brush is useful for picking up isolated spots of dirt and small flaws, while the Healing Brush can clear up areas that are surrounded by similar textures. The Healing Brush acts much like the Clone Stamp tool using either the Darken or Lighten blend modes, but does it automatically. The most drastic step is to copy undamaged areas, flip them over and rotate and blend them into the damaged parts.

BEGIN THE PROCESS

Start by correcting your image's exposure



01 Exposure problems It's better to fix any exposure problems right at the start so that the repair work can be done accurately. The issue here is that the highlights are overexposed by a lot while the dark tones are slightly underexposed. So, create a duplicate layer called Working layer.



02 Fix the highlights The best tool for this situation is the Shadow/Highlights adjustment. The shadows only need a slight tweak so enter a value of 2 for the Amount. The highlights are a different problem because pulling detail back in will affect the tones in other areas, especially the vignetting. Enter 20% for Amount and 40% for Tonal Width.



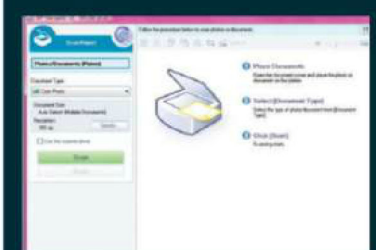
03 Smooth it out To stop the right-hand side becoming too dingy, add a layer mask to the Working layer, select a 400px brush with 25% Opacity and 0% Hardness, and sweep in on the right side so that it still looks light. Go to Layer>Flatten Image and then create a new duplicate Working layer.

SCAN YOUR PHOTOS

The first stage for repairing any old photo is to scan it in to start with. Regardless of its original size, you need to set the scanning dpi to give you a digital image that's both big enough to work on, print out at the size you require and at a resolution of 300dpi.



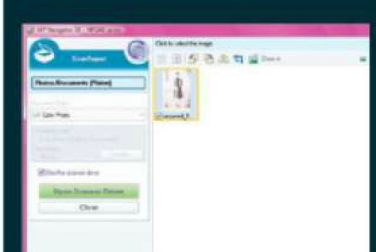
Load the scanner Scanners have markings on the sides showing which is the best way to align a print, so follow these carefully. Place your image face down.



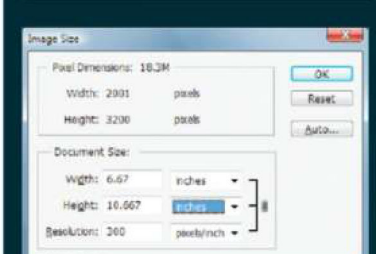
Run the scanner software Unless the photo is black and white or has serious colour damage, scan it as a colour photograph so that sepia tones are retained.



Preview scan The scanner driver will give you more control over the process, including specifying how large or what resolution the image will be.



Scan and save After scanning to get a 3,200 x 2,000px image, it's time to save the file in a non-compressed format to maximise the eventual quality of your photo.



Output for printing Once the project is finished, use the Image Size menu and untick Resample Image. Now the printing dimensions can be set as you like.

DUST AND SCRATCHES

Clean up and assemble the image



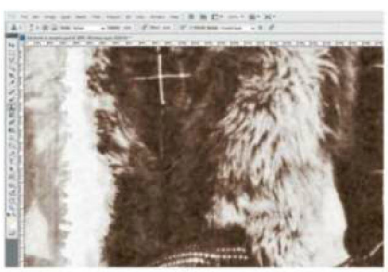
04 Pick up the dirt This image is festooned with dirt spots that come out as black specks. Select the Spot Healing Brush with Content-Aware ticked and click on all the ones on the white background to get rid of them. You can also take out the white spots on the hat.



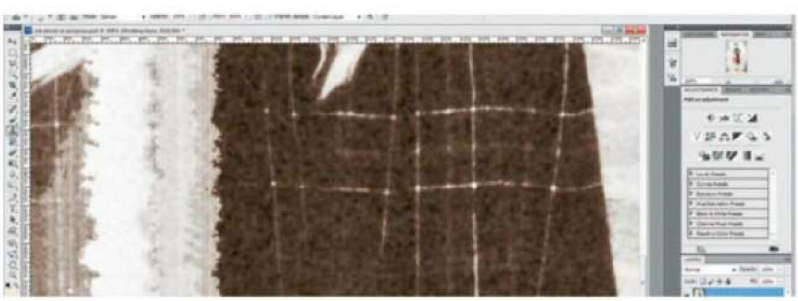
05 Background cleanup At this point zoom in to 200% and you'll see lots of missing white spots as well as black ones in the background. Go round the entire background with the Spot Healing Brush and remove them all because there's no point in copying from areas if they have flaws in them.



06 Clone out black spots The Spot Healing Brush is a bit of a blunt instrument, so select the Clone Stamp tool and set it to the Lighten blend mode at 100% Opacity. Use a brush size of 17px with 0% Hardness. Carefully, sample from similar areas and clone out all the black spots. Where the spots are on a pattern, make sure you line up the source on an identical area.



07 Remove the patches The clone preview under the brush will show you whether you have it lined up correctly or not. Remove the spot under the nose. Now we're going to do the same thing but to the white flecks of missing emulsion. Change the blend mode to Darken and remove those. Watch out for the white lines on the dress.



08 Take out scratches As you're doing all this you'll notice that there are surface scratches as well. These are almost always lighter than what's underneath, so you can use the Darken blend mode again to remove them. They tend to be angled, though, so where they intersect a vertical line, sample vertically from above or below to retain that line. Equally, where the fabric line is horizontal, sample from the side to retain the pattern.

RECONSTRUCT DETAIL

Use the Clone Stamp tool to rebuild missing parts



09 **Repair the hat** We're going to clone down the left side of the hat, but the angle changes as it goes so click on the Clone Source panel to open it. Press Alt/Opt and click to create a sample point on the top-left side of the hat where there is most detail. In the Clone Source panel, drag the Rotate Clone Source icon to around -20 degrees.

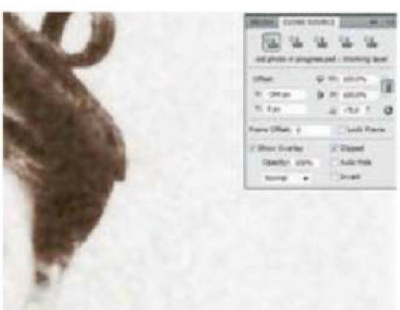


10 **Down to the ear** You should be able to clone down to just above the ear and fill in most of the hat interior. As you get near the existing bit of hat you will need to adjust the angle again to something like -16 and resample. Fill in as much as you can but leave the edging alone.

Tip

Cut, paste and clone

When fitting pasted elements together, expect to have to sometimes extend areas with the Clone Stamp tool. In order to get two different areas to blend well, there needs to be detail in both. It doesn't actually matter how convincing the lower layer detail is, so long as there is some there for the main layer to blend with it. Use the Clone Stamp tool to ensure joined areas all have detail on both layers.



11 **Extra detail** Set the Rotate Clone Source to -180 and set the sample point on the curve of the side of the hat opposite on the right. Fill in the bottom-left part of the bobble. Now set the Rotate Clone Source to -75 and sample from the top of the curve on the opposite side and fill in the top of the bobble.



12 **Finish it off** Change the Clone brush to 25px, set the Hardness to around 50% and set the sample point as the edge of the hat on the right, just under the ridge as it slopes towards the ear. Change the Rotate Clone Source to -240, the blend mode to Normal and clone in on the left from the bobble down to the ear.



13 **Fill in the blanks** Fill in the remaining light areas inside the dark zone of the hat and hair. Reset the Rotate Clone Source and, with a hard edged brush, clone up from the ear to the edge of the hat. Clone white space up to obscure that part of the hat we aren't going to use.



14 **Replace the arm** This next section is too large, so it's going to be easier to do some surgery. Zoom in and make a selection from the neck on the right, including the fur stole, and go down to the elbow joint. It's better to include too much rather than too little, and include plenty of space around the arm. Press Ctrl/Cmd+C to copy.



15 **Rotate and fit** Press Ctrl/Cmd+V and paste as a new layer which can be called Arm. Go to Edit>Transform>Flip Horizontal to turn the arm the right way round. Reduce the opacity of this layer so you can see what you're doing, then use the Move tool to position the new arm so that the elbows are level.

BLEND WITH LAYER MASKS

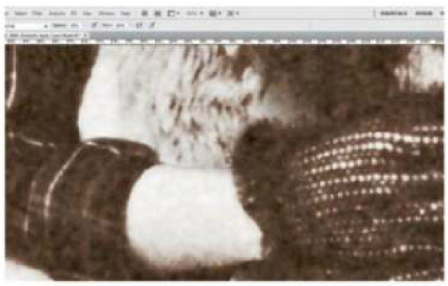
Fix the arms, dress and handbag



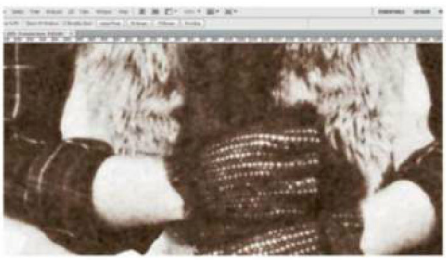
16 Layer mask Add a layer mask to the Arm layer, select the Paintbrush and set it to 50px, 20% Opacity and a soft edge. Where there is original material for the stole and the dress underneath, mask out the new arm with the Foreground colour as black. Go down to the hand doing this. This will blend the new stole and dress with the old one.



17 Replace the forearm Click on the Working layer again and make a selection that includes the forearm, some of the glove and the sleeve of the arm on the right. You should include the white space around the arm, but keep it tight when selecting the top of the bare skin. Copy and paste this as a new layer called Forearm.



18 Flip and position Use Edit> Transform>Flip Horizontal again and move it over to the left side. Now you need to rotate this layer to the right for the hand and glove. Click on the Move tool and tick Show Transform Controls. Move the cursor to the right corner until it turns into a semi-circle and rotate.



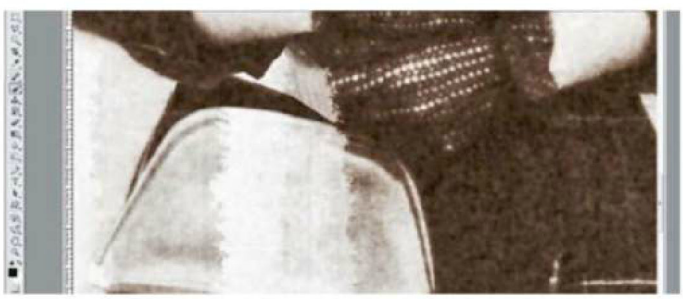
19 Blend the forearm Because the other arm is nearer the camera, it appears slightly larger so you will need to upscale it. Add a layer mask to the forearm and, using the Paintbrush, blend the new forearm into the old hand. You will need to swap between this and the new arm layer mask because this layer is underneath that one.



20 Lower dress repair The next stage to attempt is the lower half of the dress using the same techniques. Use a selection tool and roughly mark out as much of the undamaged dress as possible. Select the Working layer then press Copy and Paste as a new layer, calling it Lower Dress. Flip that horizontally as before.

21 Match up the leg Select the Paintbrush with black as the Foreground again and, with a 75% hard edge to the brush, paint on the mask where the handbag is. There is a case to be made for just removing it altogether, so you may want to do that as it's easier. Reduce the layer opacity temporarily so you can see where the edges are.





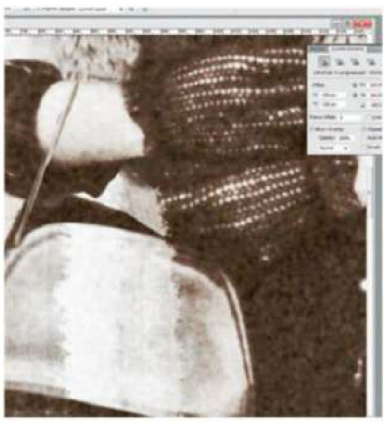
22 Mask the bag back in Select the Paintbrush with black as the Foreground again and with a 75% hard edge to the brush, paint on the mask where the handbag is. There is a case to be made for just removing it altogether, so you may want to do that, as it's easier. Reduce the layer opacity temporarily so you can see where the edges are.

COMPLETE THE IMAGE

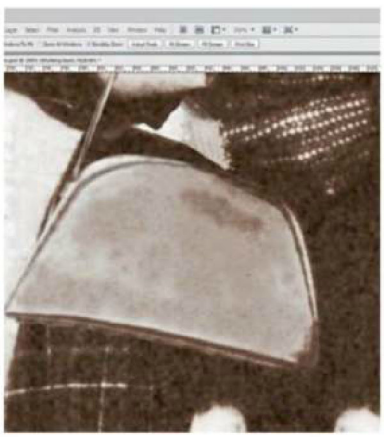
Finish the bag and copy over the leg



23 Find the strap Once you've done the entire bag you need to mask over the areas to reveal the strap. You'll need to paint on the mask for both the Lower Dress and Forearm layers to reveal it. Start by reducing the Opacity of both layers to 10% so you can see the path of the strap. Do one mask, restore the opacity for fine-tuning, then do the other.



24 Create a strap There's no real strap left to actually repair, so we are creating the illusion of there being one. Click on the Working layer, select the Clone Stamp tool and open the Clone Source panel again. Set the sample point to be the bottom-right corner of the bag where the stripe heads upwards and set the Rotate angle to -150. Clone from the top of the strap to halfway down, reset the sample point to the same place and clone over the other half.

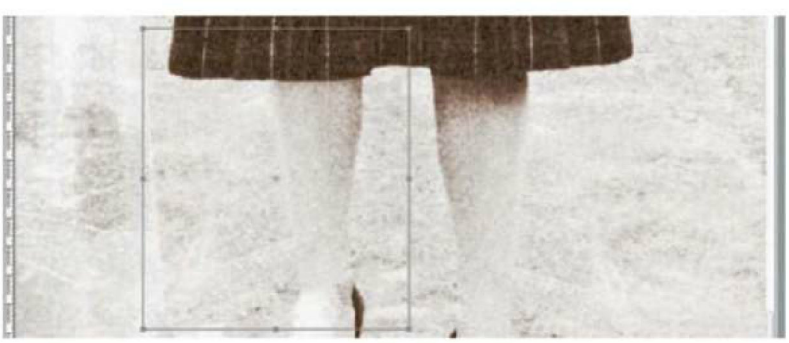


25 Base of the bag Re-create the base of the bag by cloning from the bottom right. Select the Working layer and the Clone Stamp tool with the Darken blend mode at 100% Opacity. You can clone most of the way up before it starts to bend. At this point, change the Rotate angle in the Clone Source panel to -2. Where it bends more significantly at the top, change it to -6. Clone detail into the middle and repeat for the top.

Tip

Clone and brush the final details

Once all the elements and layers have been added and you are happy with what they look like, you should flatten them all. There are a few gaps that need filling by cloning detail in, like at the end of fingers and above the bag. Also, the two ends of the fur stole look too symmetrical, so it's worth changing one of them to look a little different. You now also have the choice of either copying and pasting scenery from the right into place or spending quite a bit of time cloning over the white areas on the left.



26 Change the leg The leg on the left can't be repaired because it's almost completely missing. Instead we need to make a selection around the leg on the right, including plenty of background, right down to the ankle where it twists. Copy and paste as Leg layer then flip horizontally and position over the old leg. Rotate to the left slightly and add a layer mask to it.



27 Final foot Use the Brush tool to paint on the mask layer for the leg so that the corner of the shoe is visible. Click on the Working layer and select the foot on the right from the ankle down. Copy and paste this, name the new layer Foot and rotate it to fit over the existing shoe. Add a layer mask and blend into the visible part of the old shoe. Blend the join on the Leg layer mask, too.

Layer structure

Understand the effect

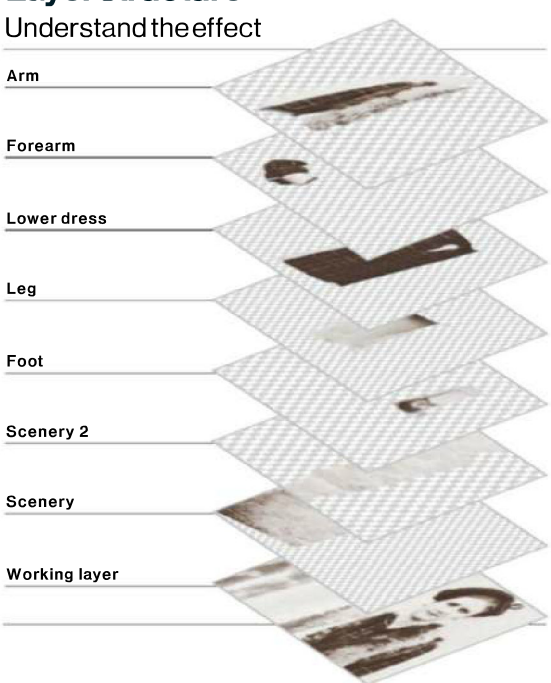


Photo Effects

Inject creativity into your shots

Welcome to the Photo Effects section of the book where you will learn how to turn your images into creative pieces of art with some imaginative digital techniques

102 Digital darkroom techniques
Five ways to breathe new life into your photos using Photoshop

110 Converting images to black and white
Achieve the selective black-and-white look in your images

114 Recreating shallow depth-of-field
Use the Lens Blur filter to effectively enhance your shots

118 Create stunning panoramas in Photoshop
Extend or stitch together your shots

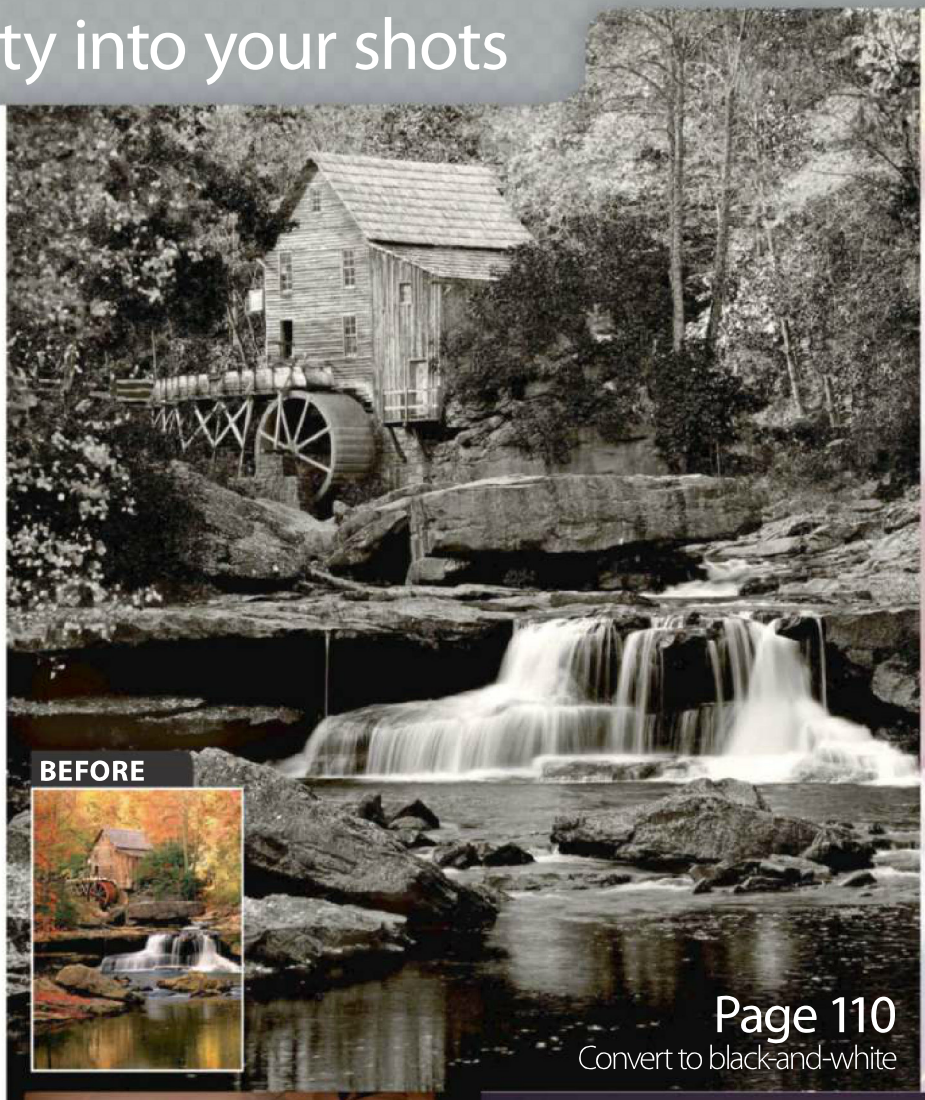
122 Create a Lomo effect
Master the effects of Lomography

124 Create a vintage effect
Turn a modern digital photo into a vintage-looking image

128 Creative light effects
A combination of light effects and blending modes

133 Bolder skies
Intensify skies for impact and mood

134 Photo processing effects
Combine old-school processes with new techniques



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Convert to black-and-white

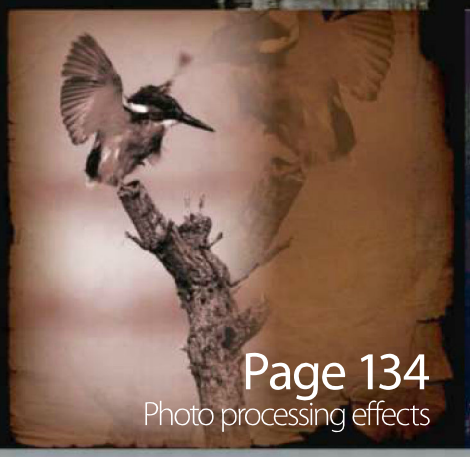

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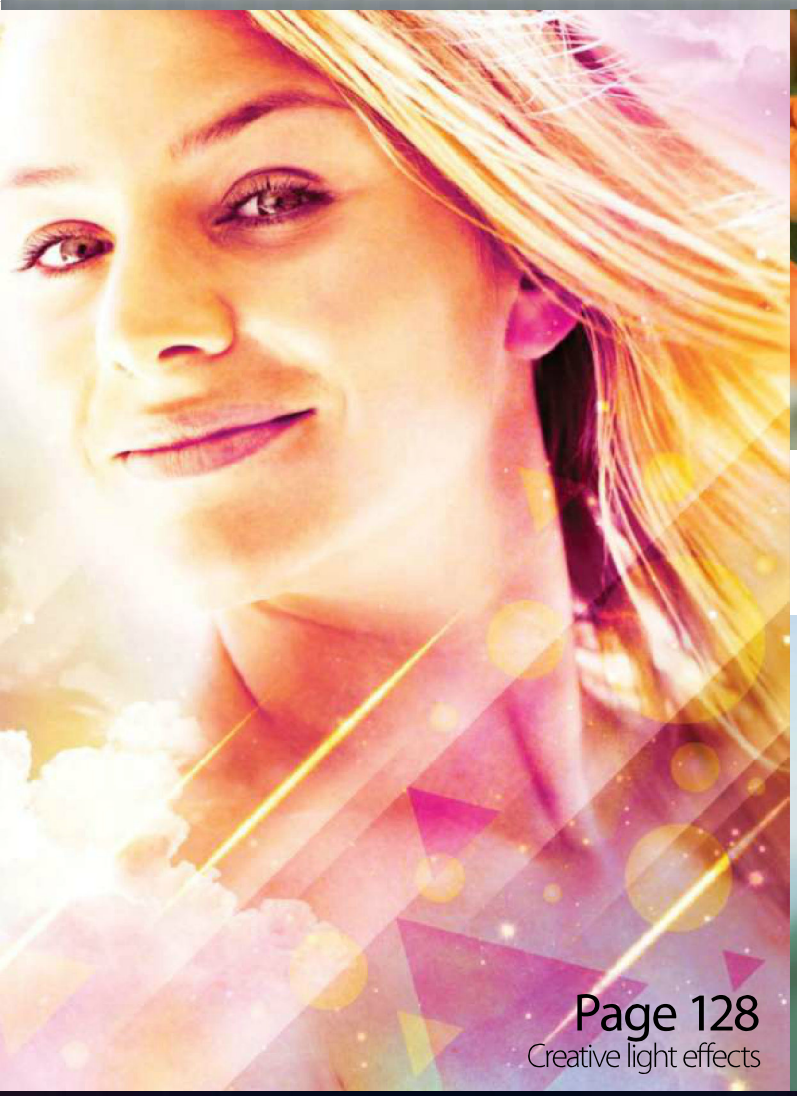
Photo processing effects



Source files available

For source files go to page 258 or visit www.photoshopcreative.co.uk/tutorials.php



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Creative light effects



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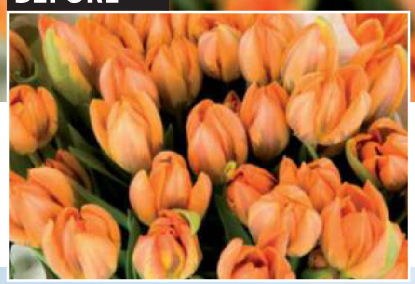
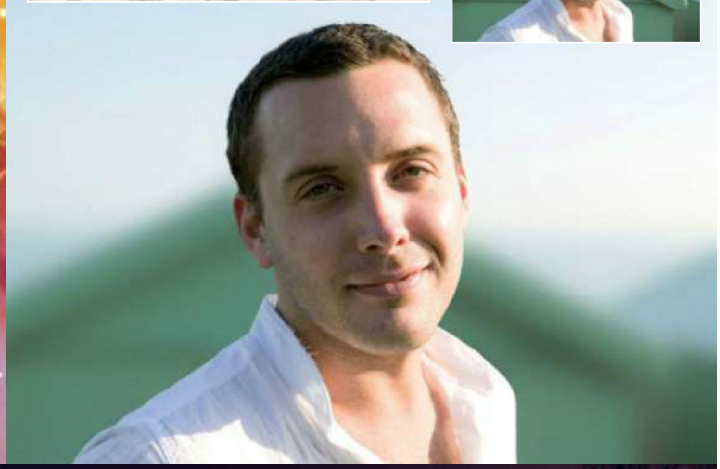
Shallow depth-of-field

BEFORE



BEFORE







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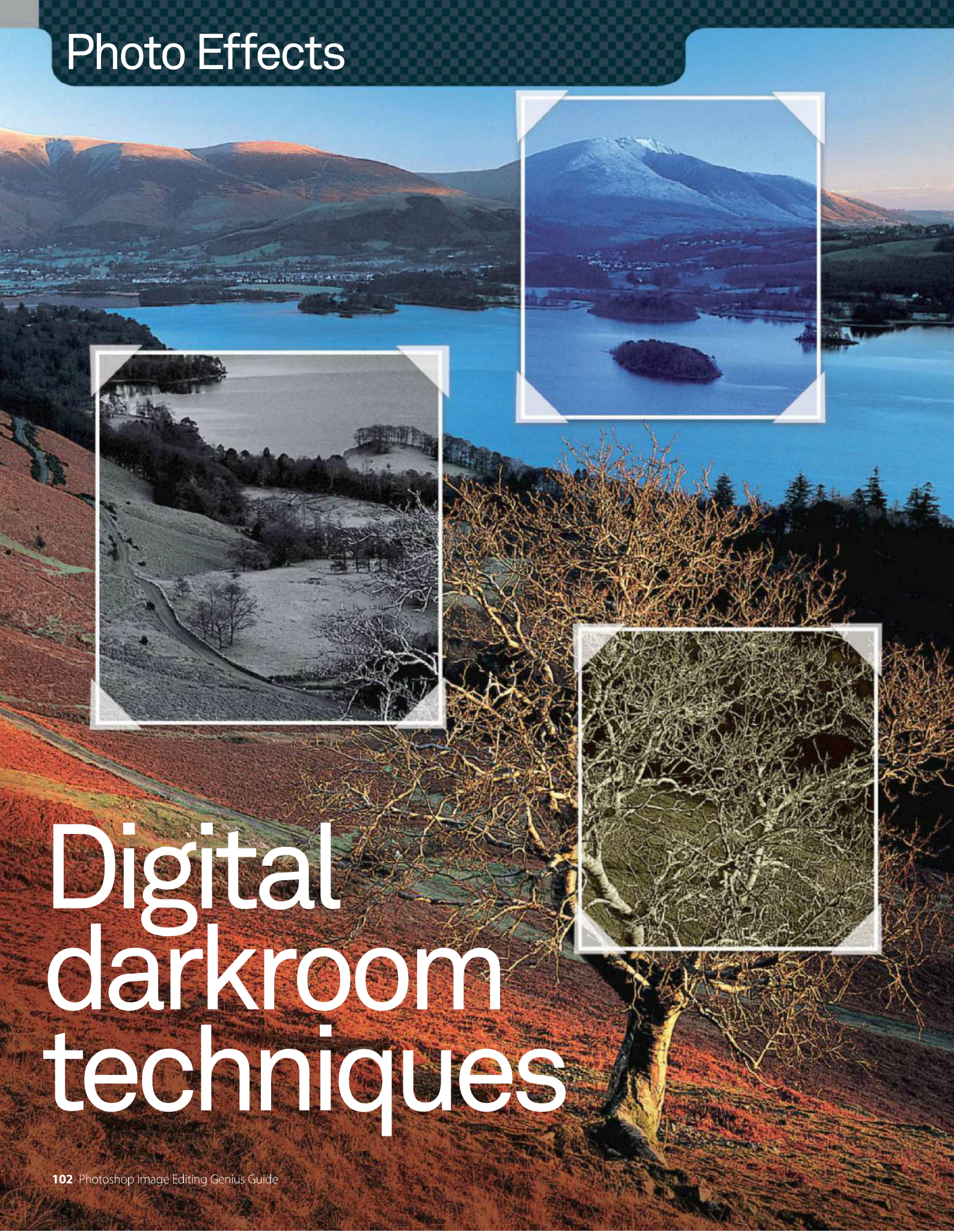
Stunning panoramas



Digital darkroom techniques



TECHNIQUE 1 Sepia toning



Discover five simple yet innovative ways to breathe new life into your favourite photographs

We don't always want to spend hours editing our images on the computer: sometimes we just want a quick fix that makes an instant improvement – which is where this guide comes in. Here we take a look at five fast, simple ways to give your photos a face lift, each of which you can apply in a matter of minutes.

Photography and post-processing have always gone hand in hand, with the analog photographic masters pioneering a lot of the photo-manipulation techniques we see in digital form today – dodging and burning, combining multiple exposures and toning images, to name a few.

Contemporary digital photographers are lucky enough to have programs like Photoshop at their disposal, unlocking a whole host of powerful editing tools that make it easier than ever to add a creative twist to images. With the continual improvements being made to our favourite Adobe image-editing software, we can look forward to better images than ever.

In this feature we will be exploring the range of different colour effects you can apply to your digital images, simulating the effects that are possible with film. From converting colour photos to black and white, to introducing special effects like sepia toning and cross processing, as well as split-toning and creating duotones, we'll digitally recreate darkroom techniques used by film photographers for aeons. These techniques are great for injecting a particular mood into an image – for example, adding a sepia tint to induce a nostalgic feel or using the cross processing technique to create a fashion-style image.

You'll find all the source images you need on the free disc, so follow our guides and – with a little of your own creative flair added for good measure – you'll have fabulous images in no time.

Genuine antique photos look faded and yellow as a result of the ageing chemicals originally used to create them. To emulate this effect in a darkroom, a sepia toned image is created by replacing the silver in a black and white print with silver sulphide – which is what produces that distinctive yellow/brown hue. To achieve this effect, you need to bleach the image before adding the silver sulphide to tint it. Now, of course, digital photographers can apply the same effect in just a few clicks using their image-editing software. There are numerous ways of doing this in Photoshop, but desaturating a colour image and experimenting with the Color Balance sliders is one of the simplest methods of achieving this attractive aged look in your photos.



01 Desaturate To kick things off, click Image>Mode> Grayscale to get a black and white image to work on. We use the Desaturate command rather than converting to greyscale, so that we can still use the Color Balance tool. Click Layer>Duplicate Layer, then with the new layer selected, go to Image>Adjustments>Color Balance.



02 Fine-tune the colour balance With the Midtones selected and Preserve Luminosity ticked, adjust the Yellow/Blue slider towards the yellow end. If it looks a bit sickly for your taste, add some red, moving the Cyan/Red slider in this direction to inject a browner hue. Increase the effect by repeating this process with the Highlights selected, tweaking until you're happy with the result. Tone down the effect (if desired) by reducing the opacity of the duplicate layer, then flatten the image.

TECHNIQUE 2

Black and white

There's no doubt that black and white images have a timeless quality about them. Removing the colour from an image also emphasises other qualities of your subject, highlighting the shape and form, any patterns within the scene and the interaction between light and shadow. Not all images are suitable for black and white conversion, however: you need a subject/scene with strong shapes, textures or contrast to start with, as well as a good spread of grey tones throughout the image. If you start with a flat-looking photo, that's what you'll end up with too.

Photoshop itself offers many methods for black and white conversion, allowing for varying levels of control over the process, depending on your expertise and expectant results.

Shadow/Highlight tool

Bring out detail in overly dark/bright shadow or highlight areas using this tool. Move the Shadow slider to the right to reveal more detail in shadow areas, and the Highlight slider to recover detail from slightly overexposed highlights (but be aware that even this tool won't help seriously blown-out areas). Keep it subtle to avoid flattening the contrast too much, and watch out for artificial-looking 'halos' around edges. When using this tool, less is more.

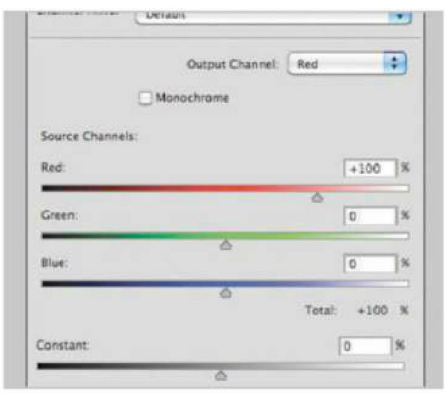




01 Convert to Grayscale One of the quickest methods of leaching the colour from a digital image is to click Image>Adjustments>Grayscale, and – hey presto! – the colour's gone. Obviously this doesn't give you much control over the final result, but a bit of tweaking of the contrast (Image>Adjustments>Brightness/Contrast) can improve matters.



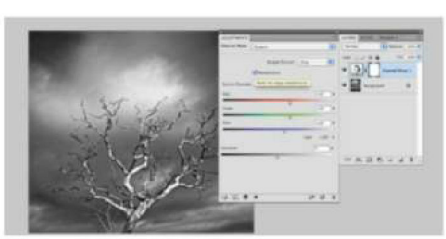
02 Desaturate An alternative method is to click Image>Adjustments>Desaturate. This is just as quick as the first method, but offers the same lack of control and can generate somewhat lacklustre, flat results. Could do with similar attention to the Contrast adjustment as in step one.



03 Channel Mixer A more involved method takes a tip from the photographic masters, using the Channel Mixer palette to generate similar results to shooting black and white images, using coloured filters to strengthen certain tones.



04 Add an adjustment layer On the Layers palette, click the Add New Fill or Adjustment Layer button and select Channel Mixer from the drop-down list to call up the dialog box. Tick the Monochrome box and ensure the Preview box is checked as well.



05 Mix it up Your image may look fine as it is, but tweaking the colour channels will enhance the respective colours within it, adding contrast. The most popular filter to use is a red one, which deepens blue skies and adds impact. Experiment with the effects created by moving each colour slider, making sure the total values add up to 100%.



06 Boost the contrast As a final tweak, add a Brightness/Contrast adjustment layer following the same method as before, then move the Contrast slider up to the right until the desired level of impact is achieved. Click Layer>Flatten Image to merge your layers, and you're done.



Printing in black and white

For successful black and white prints, ensure your monitor and printer are properly calibrated. For best results, use the paper and ink designed for your specific printer, and invest in a calibration tool like those available from Datacolor (**www.datacolor.eu**) or Pantone (**www.pantone.com**). Doing this ensures that your computer monitor and printer are 'seeing' colours in the same way, so essentially what you see on the screen is what you end up with on paper.

Add some grain

Use the Add Noise filter to simulate the aesthetically pleasing film grain generated by high speed film for a textured, 'grittier' look. This works particularly well in moody black and white images. Hit Filter> Noise>Add Noise to call up the dialog, and ensure Preview is ticked so you can monitor the results on your image. Adjust the slider to introduce enough grain, and tick Monochromatic if you want to avoid adding colour noise. Hit Uniform to get a subtle look; Gaussian gives a more pronounced effect.

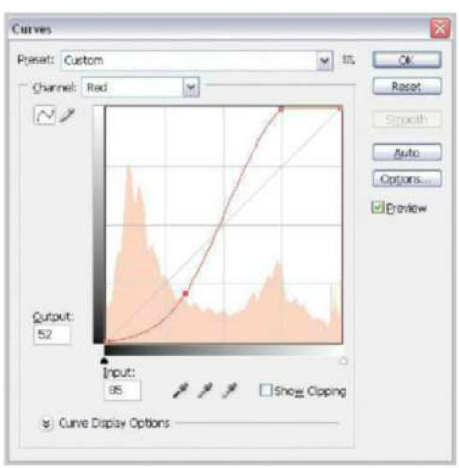
TECHNIQUE 3



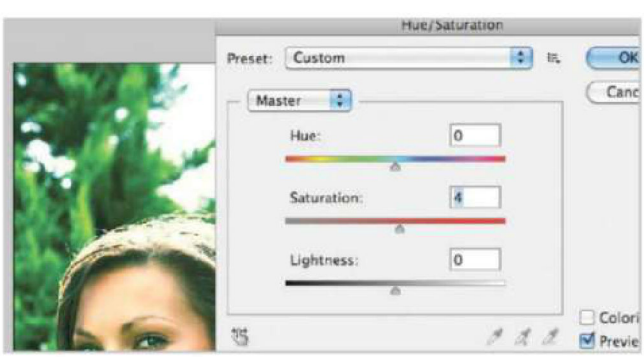


Cross processing

Another effect that harks back to an age-old darkroom technique, cross processing traditionally involves processing a roll of film using chemicals intended for an entirely different type of film (for example, processing colour slide film in colour negative chemicals). This unpredictable method usually results in a strong colour shift in the images, as well as increased saturation, contrast and blown highlights – an effect that can work really well with some subjects, and one that's easily recreated using Photoshop. This technique is favoured among fashion photographers in particular, but you can successfully apply the effect to just about any subject – although it's best to start with an image that has a decent level of contrast to begin with.



01 Boost the reds Add a Curves adjustment layer by clicking the button at the bottom of the Layers palette and select the Red channel from the drop-down list in the Curves dialog box. Create a smooth S-shaped curve as shown on the right to enhance the reds found in your image.



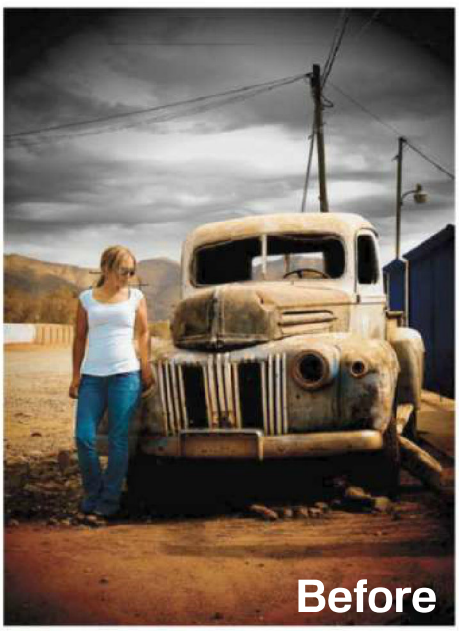
02 Add cooler tones With the Green channel selected, boost the greens to emulate the typical colour shift that cross processing produces. Tweak the Blue channel slightly to increase the amount of blue in the highlights for a cooler overall effect, then click Image>Adjustments>Hue/Saturation and boost the Saturation slider to add extra punch. Flatten your image and you're done.

How to save your curve

If you're working on a whole batch of images and want to apply the same effects again and again, you can save your curve to your hard drive. It's a really quick and easy process. All you need do is click the Save button in the dialog box, and the exact curve will be stored to your computer. To reload it, simply activate Curves again and select Load from the right-hand side of the dialog box. There you have it – curves at your disposal.

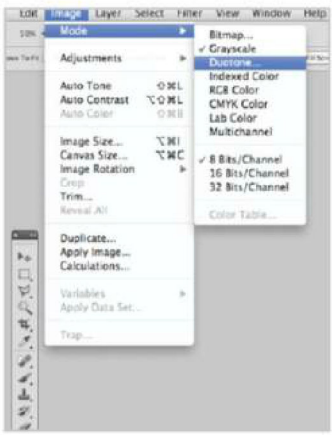
TECHNIQUE 4





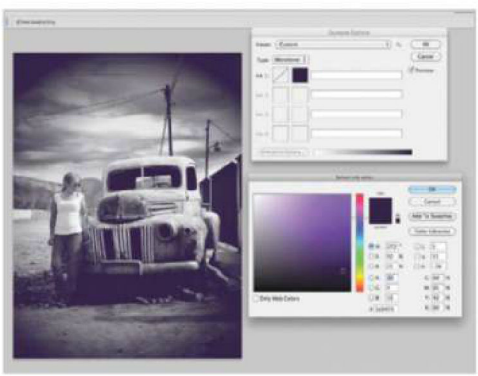
Duotones

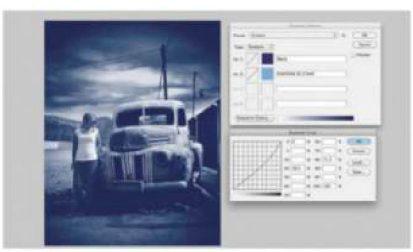
Another interesting effect that can be applied to greyscale images is converting them to duotones. Based on a printing process that uses two inks (three for a tritone, four for a quadtone), the process involves selecting one or several of the tones throughout the greyscale range in your image, and assigning them different colour values – in other words, you could choose to make the highlights in your photo yellow and the shadows blue, or any other colour combination you desire. You can choose any two colours you want, although it's an idea to select a lighter hue for the highlights and a darker one for the shadows. Pick an image with a good tonal range to start with, using the same principles we covered when selecting an image to convert to greyscale.



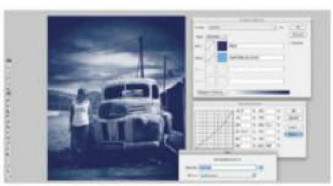
01 Convert to greyscale You can use the same method that we covered in the black and white tutorial. Click Image>Mode>Grayscale to discard your image's colour information. Once you've done that, click Image>Mode>Duotone to call up the dialog box.

02 The Color picker Select Duotone in the Type drop-down menu and ensure the Preview option is ticked, so you can monitor the changes on your original image as you go along. By double-clicking each of the Ink boxes, you can use the Color picker to select your chosen hue. The top colour should be the darker tone, while the subsequent colour should be lighter.



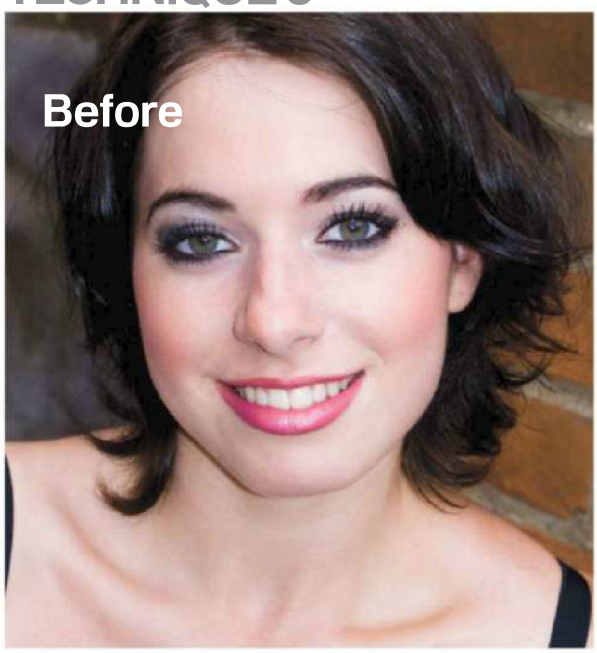


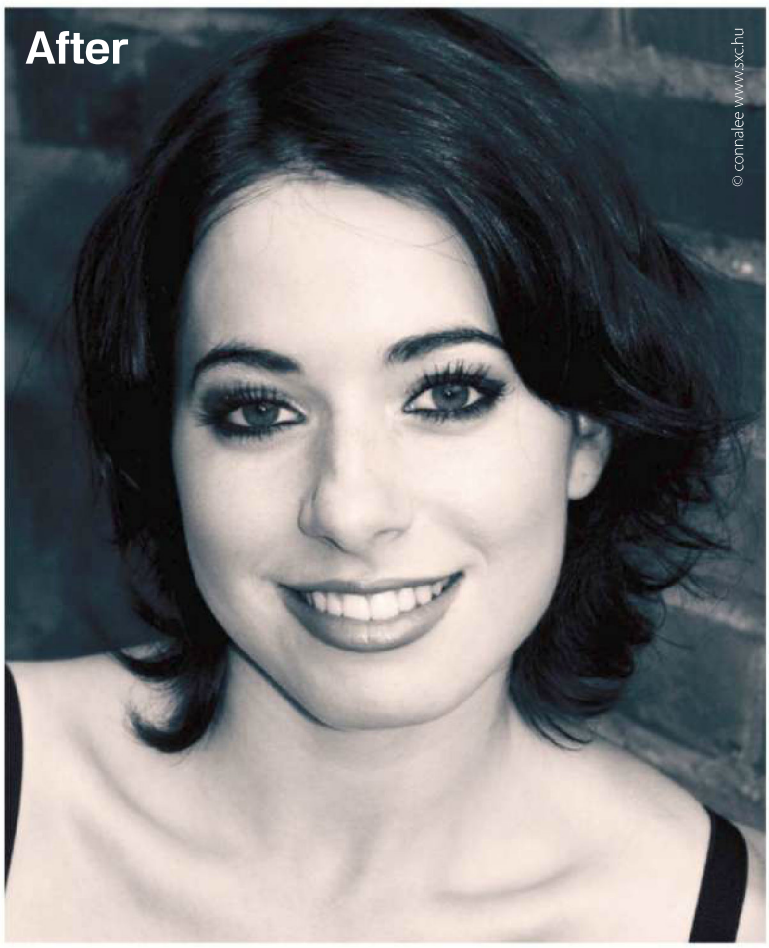
03 Adjust the curves Each of your chosen colours can be manipulated independently, using the Curves buttons on the left to adjust the range of tones they're applied to. Tweak the curves for each of your colours to adjust the density with which the colours will be applied to the tonal values you've selected. Once you're happy with the result, click OK.



04 Saving and loading As you'll have noticed while experimenting, the range of colour combinations is almost infinite, so if you find a pairing you like, you can save your settings or load previously used ones. You can also experiment with tri- and quadtones, following the same method. Once finished, you can save your creation as a Photoshop file so you can tweak it later, or as an EPS file for print.

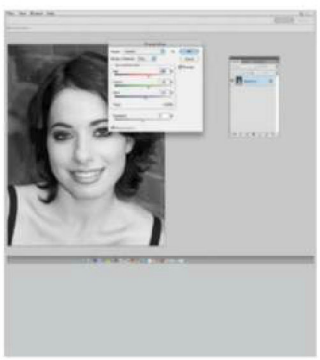
TECHNIQUE 5



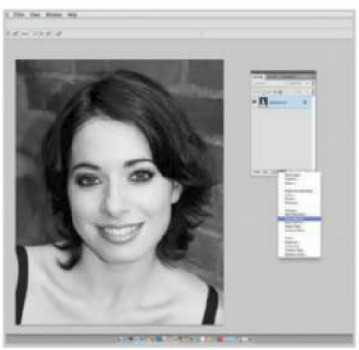


Split-toning

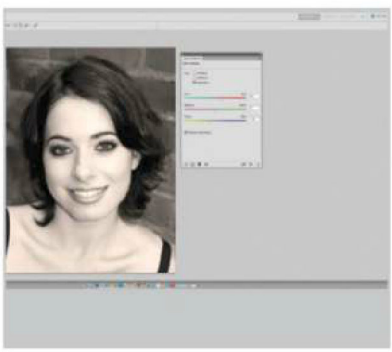
In a similar fashion to a duotone, a split-toned image incorporates one colour that tints the highlights and midtones and another that adds a hue to the shadows. You can be either subtle or bold in your approach, depending on your desired result in the final image, to which you can add warmer or cooler tones to reflect the mood that suits the subject or scene being depicted. Warmer golds and reds add a nostalgic feel to scenes, while cooler blues reflect a gloomier mood. A combination of cool and warm tones in one image can also produce a striking effect that works particularly well with portraits. You can select the hues that are applied to your shadows, midtones and highlights using this method, for complete control over the final look of your creation.



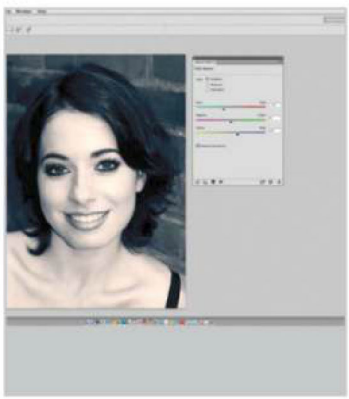
01 Convert to B&W As before, you need to start with a black and white image before you can get to work on your split-toning. Click Image> Adjustments>Channel Mixer and follow the method covered in the Black and White tutorial, ticking Monochrome and tweaking individual colour channels where necessary.



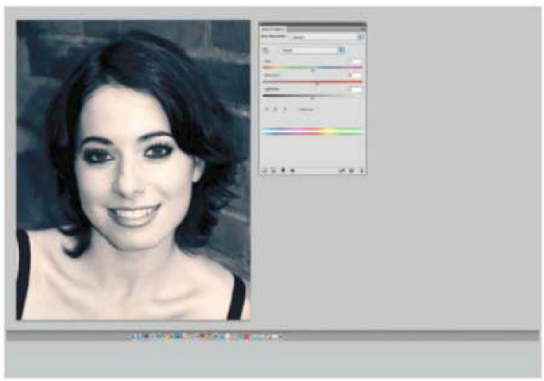
02 Color Balance adjustment layer Click the Add New Fill or Adjustment Layer box at the bottom of the Layers palette and select Color Balance from the drop-down list to open up the dialog box. We'll use this option to adjust the tonality of the highlights and shadows within our image.



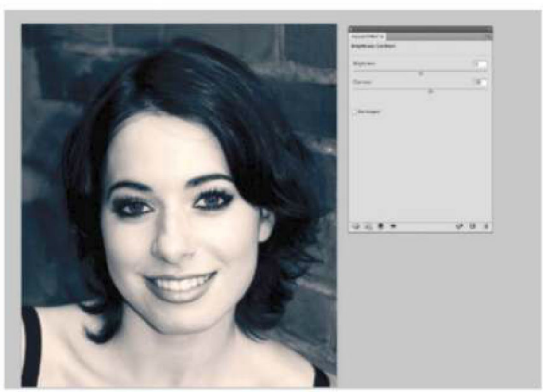
03 Warm up the highlights Happy portraits like this one suit a warmer tone for the highlights and midtones. Select the Highlights in the dialog box and move the Cyan/Red slider towards the red end, and the Yellow/Blue slider towards the yellow end, until you're happy with the hue of the model's skin.



04 Cool down the shadows To balance out the warm tones we've introduced, add some cooler tones to the shadow areas of your image. Select the Shadows option and move the Cyan/Red slider towards the cyan end and the Yellow/Blue slider towards the blue end.



05 Adjust the saturation Once you're happy with the colours themselves, you may feel the need to tone them down in order to produce a subtler effect, or boost them for a stronger impact. To do this, you can add a Hue/Saturation adjustment layer at this stage, adjusting the Saturation slider to strengthen or weaken the hues.



06 Boost the contrast Add a Brightness/Contrast adjustment layer to your image, clicking the button at the bottom of the Layers palette, adjusting the Contrast slider to suit your taste. Flatten your image and remember to check that your final image is converted to RGB mode (click Image>Mode>RGB) before saving it.

Digital darkroom

Datacolor Spyder3 Elite

Price: £156
Web: www.datacolor.eu/en
Sales: 0870 264 6606

For top-notch results, you need to ensure your digital workstation is properly calibrated, and the Spyder3 Elite is the perfect tool for the job.



Epson R2880

Price: £570
Web: www.epson.co.uk
Sales: 0871 222 6702

This stylish printer produces professional quality prints using its Ultrachrome K3 8-ink set, new LUT (Look Up Table) Technology for smoother images and roll, and Fine Art Media support.



Harman CRYSTALJET RC

Price: £18
Web: www.harman-inkjet.com
Sales: 01565 684 000

This premium paper from Harman is fully compatible with the latest pigment and dye-based inks. It's available in sizes from A4 to A3+, in pearl or gloss finish, and it dries instantly, then presents you with perfect prints.



Photoshop CS4

Price: From £163 (upgrade)
Web: www.adobe.com/uk
Sales: 0800 028 0148

The latest incarnation of Adobe's renowned image-editing software sports some great new tools, including an Adjustments panel, Auto-blending of images and a Masks panel, to name a few.



Wacom Bamboo Fun

Price: £80
Web: www.wacom-europe.com
Sales: +49 (0)2151 3614 0

This nifty graphics tablet is Wacom's entry-level model, but it's packed with professional features, including hand-writing recognition, and is compatible with all leading image-editing programs.



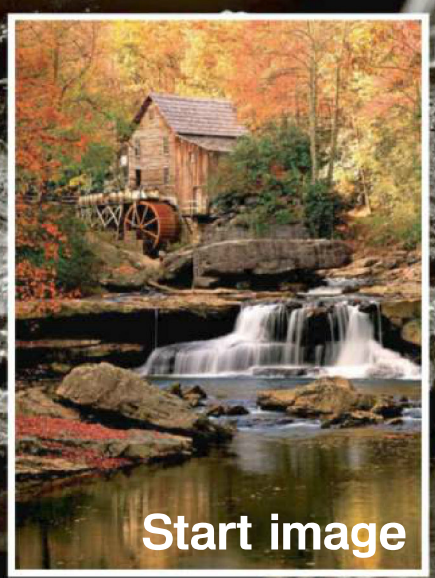
Sony VAIO AW Series

Price: From £1,000
Web: www.sony.co.uk
Sales: 0207 365 2947

Sony's latest VAIO boasts an 18.4" 1920 x 1080 resolution (Full HD) display that's crisp, displays accurate colours (it supports the Adobe RGB Color Profile) and plenty of detail, making it ideal for editing images and preparing them for printing/posting to the web.



Photo Effects



Converting images to black and white

Source files available

Remove colour to achieve the selective black and white look using the unlikeliest of tools – the Paint Bucket

The conversion of colour images to black and white has, until now, been something of a complex job to do successfully. Over the years, imaging experts have put forward various home-brew recipes involving elaborate processes such as Lab conversion and Image>Calculations, all in an effort to avoid the substandard approaches of basic desaturation or greyscale conversion.

Of all the weird and wonderful methods, the Channel Mixer technique quickly became the favourite, allowing users control over individual colour channels to simulate the lens filters once popular with black and white photographers. It's a method that has stood the test of time, but is still as much a confusing tool as a creative one for many.

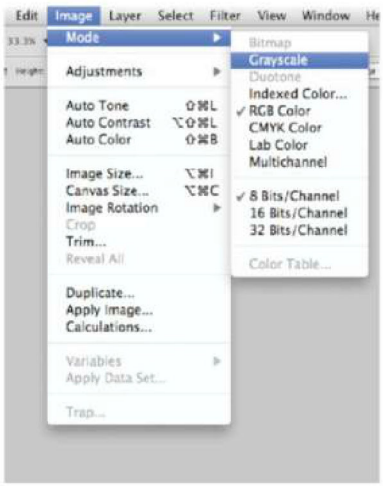
So big hoorays then, for the simplification offered by Adobe's 'Black and White' image adjustment, which featured in the release of Photoshop CS3. It's found in the usual Image>Adjustment location, and is also thankfully present as an adjustment layer, meaning you can use it as part of a non-destructive workflow. Not only is the adjustment dialog much more straightforward in use than the Channel Mixer, it also offers you more control.

The Red, Green and Blue sliders of the Channel Mixer dialog have now been supplemented with three more (Yellows, Cyans and Magentas), giving you greater control over tonality, and all without the need to ensure that the totals add up to 100 per cent as per the Channel Mixer.

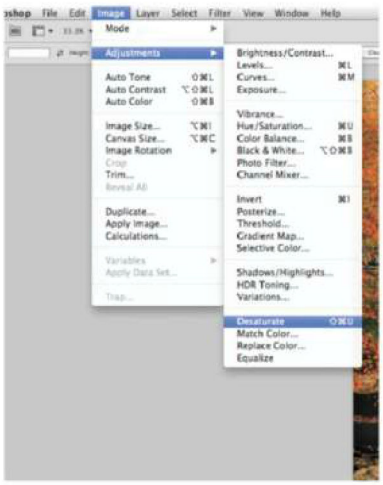
Built-in presets to simulate traditional lens-based filters can be found too (including Infrared), and there's a toning feature included that lets you wash the finished monochrome image with a single colour, and at a saturation of your choice. We've included some images on the disc for you to experiment with.

PHOTOSHOP CS3 BLACK AND WHITE ADJUSTMENT

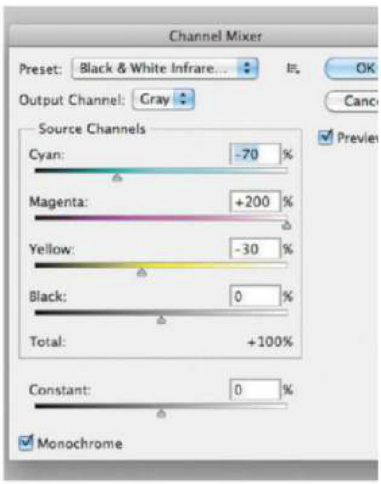
Turn colour into monochrome CS3-style



01 Greyscale conversion Here's black and white conversion at its most basic and most destructive. Image>Mode>Grayscale discards the Red, Green and Blue Channel information to form a new single Grayscale channel. It's the colour channel information which allows you that sort of control over individual tones, so this is definitely a method to avoid.



02 Desaturate Image>Adjustment> Desaturate is another simplistic approach to black and white conversion. It doesn't throw away colour channels, but simply applies a conversion based on preset figures for each channel. So in effect, you've still got no control over individual channels in the conversion. A quick monochrome method if you're not fussed about tones.



03 The Channel Mixer Once the bastion of black and white conversion, it remains a decent option if you don't want to get to know the new Black and White adjustment. CS3 improvements to the Channel Mixer include a 'Total' values indicator so you can ensure all sliders add up to 100 per cent, and lens-filter style presets much like Black and White adjustment.

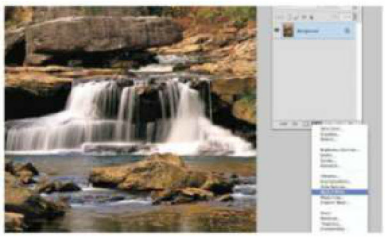
Tip

Levels endpoints

Dragging the black and white sliders inwards to meet info edges on the histogram ensures there are plenty of rich blacks and bright whites in the image. To ensure you don't clip detail, hold Alt/Option while moving each slider to activate the Threshold Clipping Display. If specks of info appear, move the slider back a bit.

THE CORRECT CONVERSION TECHNIQUE

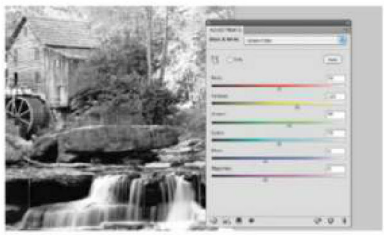
You have a choice of three!



04 Black and White adjustment The new Black and White adjustment is best applied as an adjustment layer, as we can double-click it at any time to alter it. Our original info remains intact on the background layer. Click the half-white, half-black circle at the bottom of the Layers palette and hit Black & White.



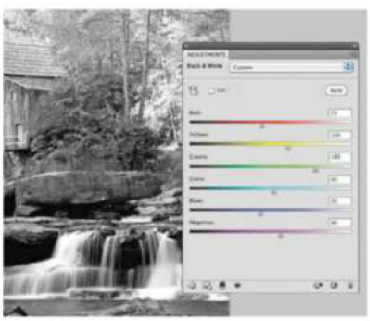
05 Default conversion When the dialog first appears, a black and white conversion is applied based on the default settings. In the Presets menu, 'None' is selected. If you're not happy with the default conversion, click Auto to let Photoshop make a judgement for you. If this doesn't do it, try the Preset menu.



06 Trying out the presets The Presets correspond to various types of lens-based photographic filters, and lighten some tones of an image and darken others. Experiment to see how they affect the image. You can then tweak using the sliders, or hit None to return to the default and alter the sliders from scratch.



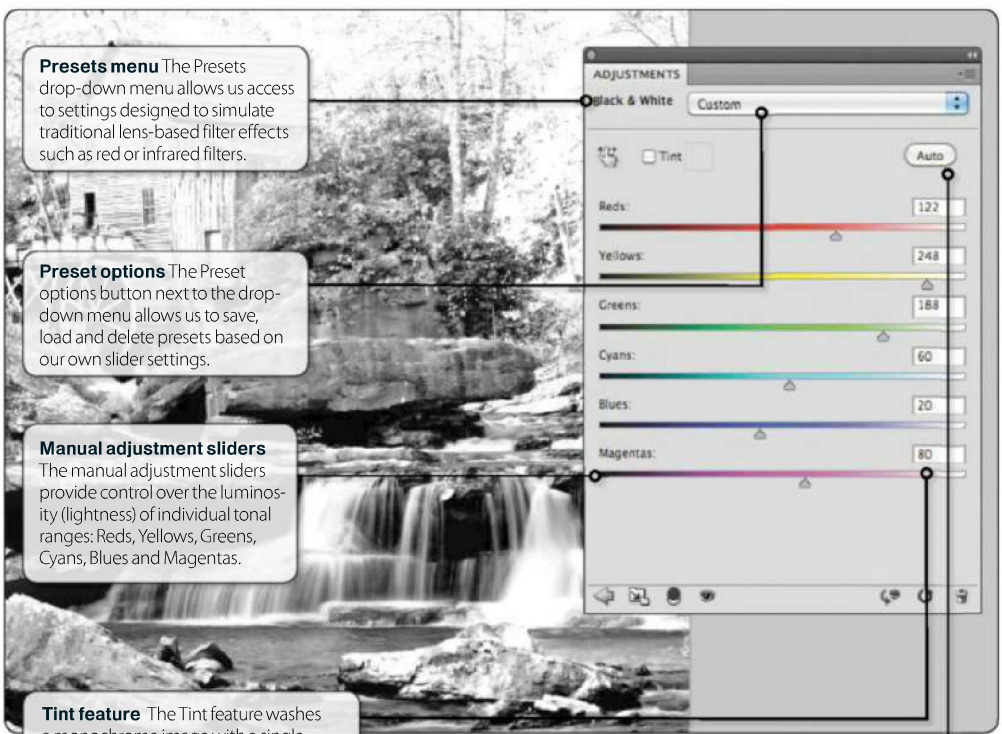
07 Manual sliders To really bring the power of this new dialog to life, it's best to get stuck into the sliders. Each slider controls the luminosity (lightness) of a particular range of colours, so we can choose to darken skies, for example, by dropping the Blues. Some will have less effect than others, depending on the colour composition of the original shot.



08 In situ selection An intuitive addition to the dialog is the ability to click anywhere on the image and have the corresponding colour slider automatically selected. We can then simply mouse down and drag left or right (whilst still in the image) to darken or lighten those particular tones.

09 Editing with care

The sliders are very subtle, and they don't have to add up to 100% to avoid a shift in gamma (overall lightness). You might, however, still blow out highlights or lose shadow detail if certain sliders are worked too hard, so use with care.



Presets menu The Presets drop-down menu allows us access to settings designed to simulate traditional lens-based filter effects such as red or infrared filters.

Preset options The Preset options button next to the drop-down menu allows us to save, load and delete presets based on our own slider settings.

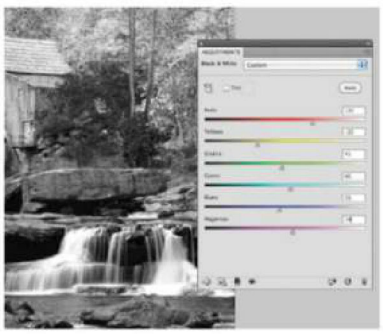
Manual adjustment sliders The manual adjustment sliders provide control over the luminosity (lightness) of individual tonal ranges: Reds, Yellows, Greens, Cyans, Blues and Magentas.

Tint feature The Tint feature washes a monochrome image with a single colour. Move the Hue and Saturation sliders to suit.

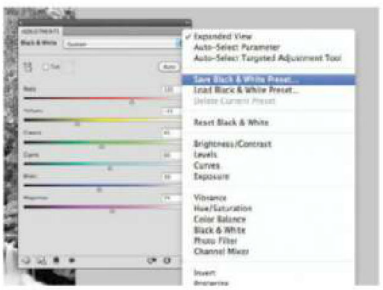
Auto button The Auto button instructs Photoshop to attempt to guess at suitable conversion settings for a particular image. A good first port of call.

THE ARTISTIC TOUCH

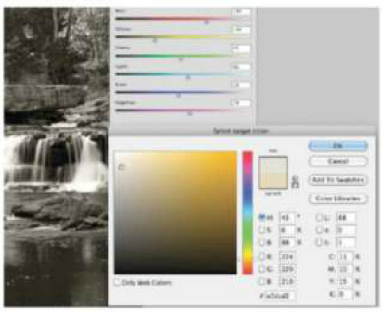
Give the image a sepia tone



10 Finishing our image Because of the colour make-up of this image, only the Reds and Yellows have any significant effect. We achieve the most pleasing result by dropping Yellows down to -35% and boosting Reds +135%.



11 Saving presets As we have quite a few similar autumn scenes, we decided to save this setting as a preset for future use. To do this, click the Preset options button next to the drop-down menu, select Save Preset and give it a name. You can now access the new preset from the drop-down menu at a later date.

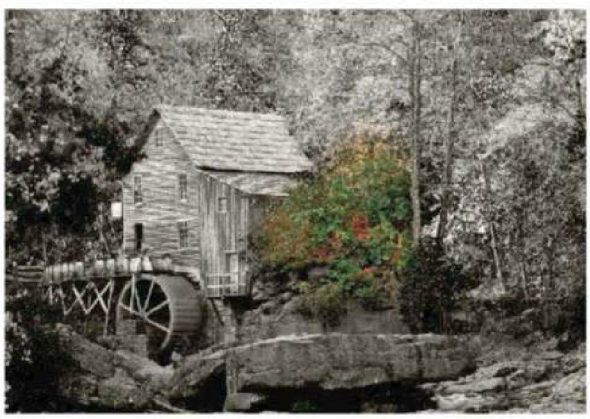


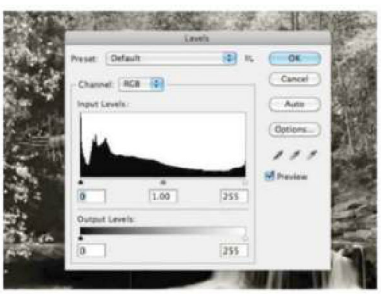
12 Toning We'll finish our image with a gentle sepia tone. Ensure the Tint box is checked, and move the Hue slider across to 42 degrees to get the desired sepia colour. It looks too strong at this point, so drop the Saturation to 7% for a much more subtle wash.



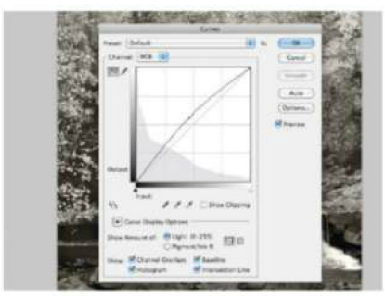
13 Hand painting As we've used a Black and White adjustment as an adjustment layer, it comes with its own layer mask (the rectangle next to the main layer icon), selected as default once we OK the dialog. By painting inside the image with a black brush, we can reveal parts of the original colour for a hand-painted effect.

14 Layer mask control Pressing X moves us from black to white if we've got black and white as our foreground and background colours (press D to reset the palette if not), and we can use white to paint the colour out again if we make a mistake or decide to stick with full monochrome.





15 Setting Levels endpoints The final stage with any black and white conversion process is to ensure that overall contrast and luminosity are as desired. To ensure rich deep blacks and bright whites, we add a Levels adjustment layer and check that the black and white sliders meet the info edges. In this case they do, so no need to move them inwards.



16 Lightening with curves The image here still looks a touch dark, so we add a Curves adjustment layer and drag the curve upwards slightly with a single point placed in the middle of the curve. We OK this dialog, then paint some of the Curves adjustment out at the top of the image with a large soft white brush (the mask is selected by default).



17 Burning The lighter area at the top of the image still unbalances the image slightly, so we want to burn it in further. We add another Curves adjustment layer, this time pulling the curve downwards. Next we use Ctrl/Cmd+I to invert the mask to black, then paint the darkening back in where desired with a soft white brush.

Tip

Dodging and burning

The final step in our tutorial shows the non-destructive method of dodging and burning (lightening or darkening areas of your image). By using a Curves adjustment layer and its layer mask, we can produce dodging or burning effects (use two separate adjustment layers for dodge and burn) without having to work on any actual pixels, as we'd have to do if we used the Dodge/Burn tools. Use Ctrl/Cmd+I to invert a layer mask to black, then paint in with white.



Recreating shallow depth-of-field

Enhance any portrait or still life shot with a shallow depth-of-field effect using the ingenious Lens Blur filter in Photoshop

Depth-of-field is the term that is commonly used to describe the distance that detail appears in focus in front and behind the point you focus on in-camera.

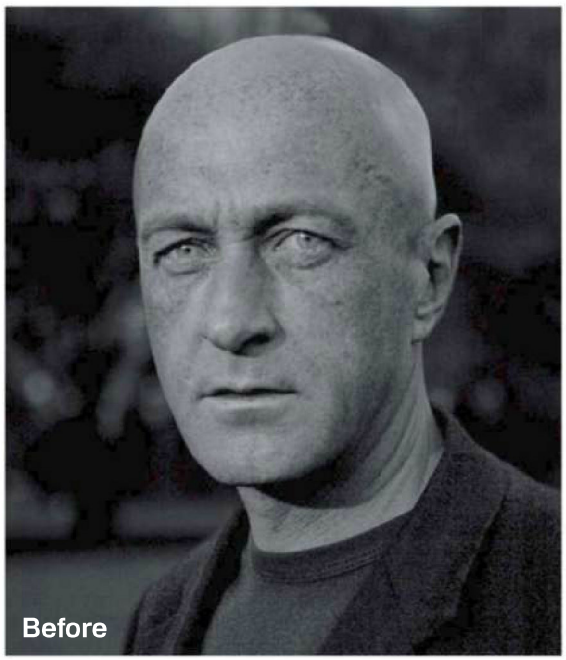
A winding landscape shot of the Yorkshire dales whose grassland in the foreground appears just as sharp as the peaks in the far distance can be said to have large depth-of-field. Conversely, a head and shoulders portrait of a bride on her wedding day that shows only the face in focus, while the scene behind disappears into a creamy blur, can be said to have shallow depth-of-field.

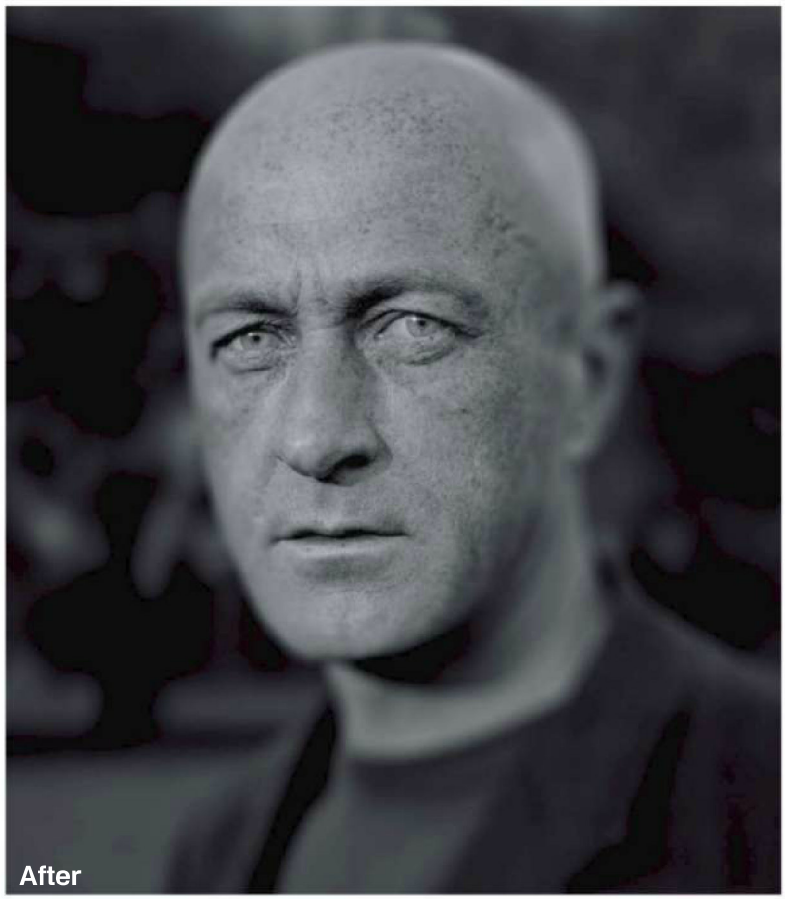
Typically it's desirable to have large depth-of-field in a landscape shot, as you want the viewer to consider the scene as a whole. However, when you're shooting portraiture or still life, you are more likely to want to focus attention on the main subject, and away from any distracting background information, making shallow depth-of-field the best option.

The choice of lens aperture, the focal length of the lens itself and the proximity to a subject all have an effect on depth-of-field, and its not always possible to produce the effect you want because of these factors.

Very bright sunshine may mean that you have no choice but to use a large aperture, for example, or you may not be able to move far enough back from your subject to use a longer focal length. In both cases you are liable to end up with large depth-of-field. The reverse situation will give you shallow depth-of-field.

It's not really possible to suitably sharpen a blurry image, but we can blur a sharp one, meaning that while Photoshop cannot produce large depth-of-field out of a shallow depth-of-field capture, it can make shallow from large. To help follow this tutorial, we've included some starter images on the disc.


Before

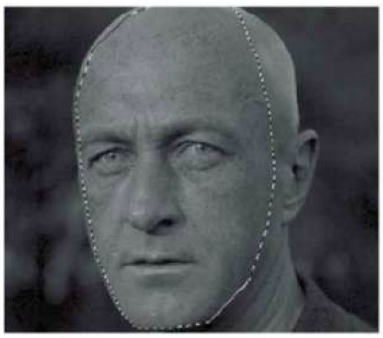

After


Before

After

RECREATE THAT WIDE APERTURE LENS LOOK

Shallow depth-of-field is the easiest to recreate



01 Select the face Open up a portrait and duplicate the background layer with Ctrl/Cmd+J. Press Shift+L to cycle through to the Polygonal Lasso tool. Now make a rough selection of the mask of the face as shown. When finished, press Q to enter Quick Mask Mode.



02 Feather the selection Now go to Filter>Blur>Gaussian Blur and increase the radius until you get a nice smooth transition on the edge. Next, press Q again to enter Normal mode and with the selection still active, click on the Save Selection as Channel button in the Channels palette.



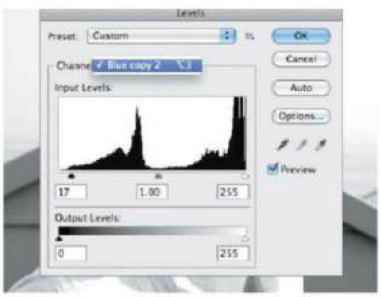
03 Blur the remaining areas Now use Ctrl/Cmd+D to deselect and go to Filter>Blur>Lens Blur. Select your channel from the Source drop-down menu, which will be called Alpha 1 by default. Check the Invert box under the Radius slider. Increase that slider to suit before pressing OK. You can reduce the effect by lowering the layer opacity.

04 Pen tool for hard edges If you want to keep the whole of a subject's head sharp, and blur just the background, the entire outline needs cutting out. If they're bald or have a shaven head, you can use the Pen tool, convert to a selection then use the technique from the previous page.





05 Create a new channel If your subject has hair you need to try and cut it out. Channels offer the best solution. Duplicate the background layer with Ctrl/Cmd+J and select the channel in the Channels palette that provides the best contrast between hair and background, then drag it to the Create New Channel button.



06 Alter Levels endpoints With this channel selected, go to Image> Adjustments>Levels. Now bring the black and white sliders in a little to increase contrast, being careful not to go too far and destroy the subtle grey tones at the hair edges.



07 Dodge and Burn Select the Dodge tool and set it to Highlights and 100%. Work over whichever is lighter, background or hair, being careful not to touch the hair edges. We want all light tones except the edges to be pure white. Pick the Burn tool and set it to Shadows, 100%. Do the reverse, again avoiding hair edges.



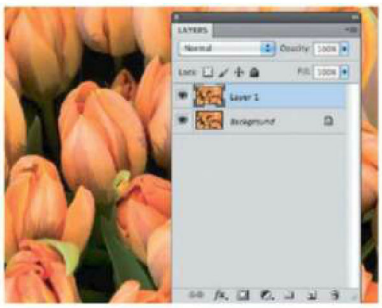
08 Complete the mask Next, Dodge and Burn the hair edges but this time at 20% Exposure and work over once only. Use 100% Dodge and Burn for the rest of the image if contrast is suitable, otherwise you can cut out solid edges with the Pen or Lasso tool and paint the selected area using a black or white brush.



09 Work with your mask Click the RGB channel, then go to Filter>Blur>Lens Blur and select the new channel from the Source menu, using Invert if necessary before increasing the radius to suit. Go back to the channel mask to make changes if required.

USING LENS BLUR FOR MID-GROUND SUBJECTS

Mid-ground subjects need different work to foreground subjects



10 Duplicate the background layer For mid-ground subjects we want to blur both the foreground and the background for shallow depth-of-field. Start by duplicating the background layer with Cmd/Ctrl+J. Now select the Channels palette.



11 Create a new alpha channel Click the Create New Channel icon to create a new alpha channel, then click the RGB channel so you can see your image again. Now select the Rectangular Marquee tool.



12 Mark out your focus area Next, draw a rectangle across the subject you wish to remain in focus, so that it's slightly larger in height but with a width that goes across the entire image. Now hit Q for Quick Mask Mode.

Tricks of the trade

Getting that authentic look

Levels boost A quick Levels boost increases the contrast of our duplicated channel. We can now suss out how to separate the subject from the background using black and white tonality.

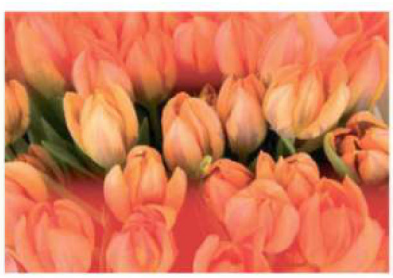
Splitting hairs The hair here is darker than the background, so is easy to separate with channels. We darken with the Burn tool, avoiding the hair edges so as not to destroy subtle detail.



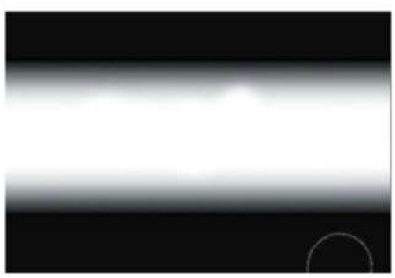
Dodge and Burn The hair edges can be worked over once only with the Dodge and Burn tools at 20% Exposure. We can always come back and go harder if necessary.

Dodge tool As the background is lighter than the hair, we want to lighten this using the Dodge tool. Again, we want to ensure we don't touch the hair edges at 100% brush Exposure.

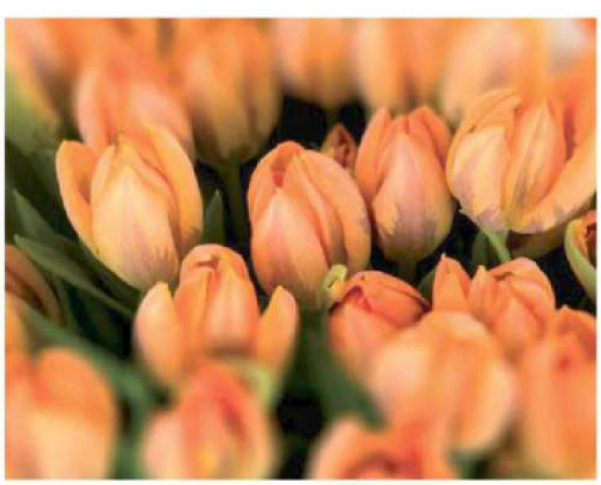
Paint it black The skin here is too similar to the background to be separated with Dodge and Burn, and the clothing lighter rather than darker, so we make a selection instead and then paint in with black.



13 Feather the focus area Go to Filter>Blur>Gaussian Blur and increase the radius until the rectangle is nicely feathered. Now take a hard-edged white brush and paint over the subject itself to remove any trace of the mask that may have spilled over when feathering.



14 Transfer selection to channel Press Q to get back to Normal mode when you're done. Select the new channel we created earlier and make sure your foreground colour is set to white. Now hit Alt/Option+Delete. Deselect with Ctrl/Cmd+D.



15 Use new channel for lens blur Now click back to the RGB channel. Go to Filter>Blur>Lens Blur and set Source to the new channel (Alpha 1 by default). Click the Invert box, and increase the Radius slider to suit. OK the dialog then drop the opacity of the new layer if the effect looks too strong.



Create stunning panoramas in Photoshop



Extend your images and photograph multiple shots that can be stitched together in Photoshop

It's time to extend your vision and combine your images into magnificant panoramas. So what is a panorama? A photographic panorama is essentially a wide-angled image that generally speaking has an aspect ratio equal to or greater than the vision of the human eye. This could be 2:1 or higher, depending on the field of view and end crop.

In this tutorial we'll take you through the simple steps of creating a basic panoramic image. We'll start with some guidelines to consider when photographing your scene, such as camera modes and tripod requirements. For the first image we'll be working with a night-time scene photographed in China. It will require some image adjustments before stitching. We'll work with two exposures, a light and a dark one, and use masking to pull back on the highlights. The images will then be stitched and blended together using the Photo Merge command in Photoshop.

For the second part of the tutorial we will produce a different style of panorama, using images that are photographed facing the sun. These are shot using a panoramic head at 15 degree intervals and with the camera in a vertical position. For this panorama we will stitch 24 images together and finish with adjusting the highlights to give more detail and a warmer look in the washed-out areas. We will also cover a quick and simple way to calibrate a panoramic slide mount.

We've supplied all the images you should need to follow this tutorial on the free disc at the back of the bookazine, but once you're familiar with the technique we would encourage you to try this with some of your own images and seeing how the effect can work for you.

> "For the second part of the tutorial we'll produce a different style of panorama, using images photographed facing the sun"



SET UP THE CAMERA GEAR FOR SHOOTING PANORAMAS

Adjust your camera settings



01 Switch your camera to Manual If your camera allows it, switch to Manual mode, so you have control of the focus, white balance and exposure. If not, try setting the camera to Aperture Priority and choose a White Balance preset, sympathetic to the subject. The key is to keep the settings as consistent as possible to aid blending.



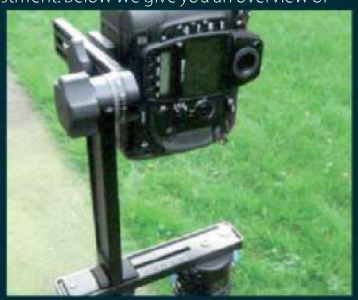
02 Use a tripod If you have a tripod, it's a good idea to use one. Ideally one with a rotating head would be best. Erect your tripod in front of your scene and mount the camera on the rotating head. Use a small spirit level to check that the tripod and camera are level with the ground.



03 Choose your focal distance and compose If you have a zoom lens attached to your camera, choose one focal length and stick to it, or the stitched images won't marry up correctly. A standard length 50mm or wider works best for 35mm cameras. If your camera allows manual focus, switch to this too.

USING A PANORAMIC HEAD

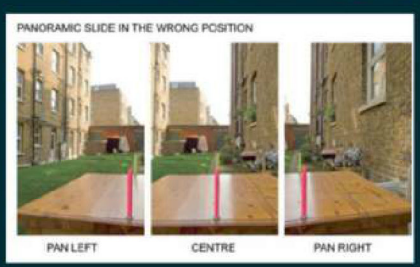
If you want to take panoramic photography further, a panoramic head is worth the investment. Below we give you an overview of what's involved when setting it up and calibrating it.



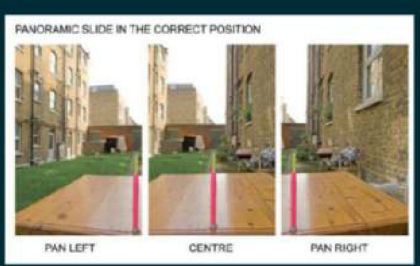
Assemble your panoramic head For this example we used a Nodal Ninja 5, essentially an adjustable 'L' shaped mount and a rotatable head.



Calibrating your lens To avoid elements not aligning properly, we must calibrate the lens. Align two markers roughly one metre apart on a surface.



Adjusting Place the camera in front of the markers, swing the rotator left and right. If they don't align, adjust the slider.



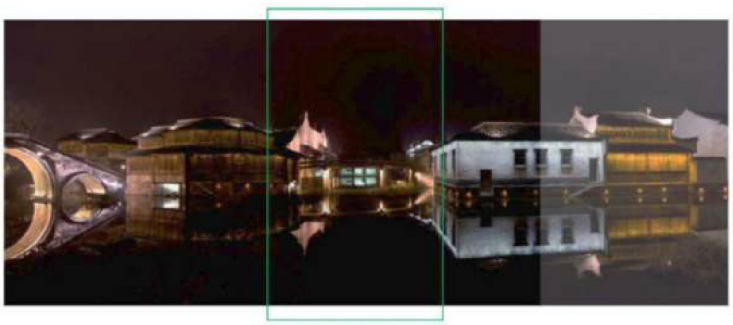
Correctly calibrated When correctly calibrated, the markers should align when swung to the left and right.



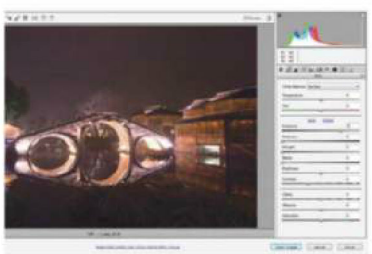
Mark position and note down Mark on the slider or make a note in your notebook. Repeat the calibration for different focal lengths on your lens.

THE PHOTOSHOOT!

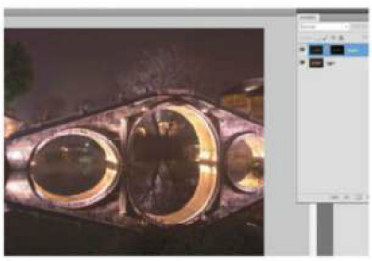
Photograph your images with overlap



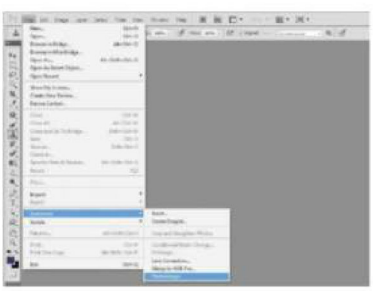
04 Overlap your images It's important to overlap your images when shooting to allow Photoshop to make an accurate registration. Typically overlap each image between 30-50% as a good rule of thumb. You can shoot any number of images and cover up to 360 degrees if you wish. The more images you use, the longer Photoshop will take to merge them.



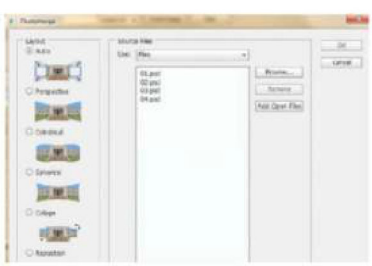
05 Prepare images for merging – part one In Photoshop select File>Browse in Bridge. Select the file 'dark.tif' and choose File>Open in Camera Raw. The image is a little dark. Raw files are the best format to push and pull exposures, but TIFs and JPGs also work in Camera Raw. Increase Exposure by 2 and save the file out as 'light.tif'.



06 Prepare images for merging – part two Open 'light.tif' and 'dark.tif' and select the Move tool (V). Hold down Shift (to snap to centre) and drag 'dark.tif' into 'light.tif'. Select the dark layer, hold down Alt/Opt and click on the Add Layer Mask icon to create a black mask. Now paint using a white brush over the bright floodlit areas to darken.



07 Select Photomerge Repeat the exposure corrections for each step. For the sake of speed these have been done for you. Now we are ready to merge the files together into one panorama. Select File> Automate>Photomerge.



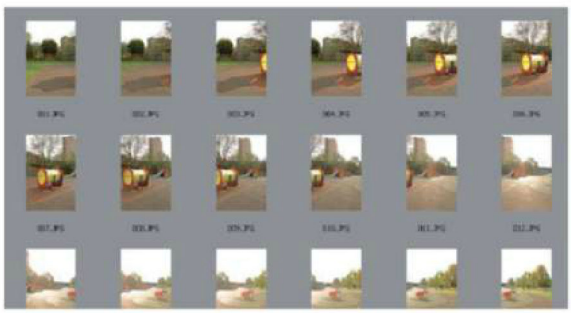
08 Browse for the images A dialog box should open with various layout options. We are going to use the default Auto layout. Next, click on the Browse button and search for the files '1-4.psd' in the Resources folder. Make sure the Blend Images checkbox is ticked and click OK.

VERTICALLY MOUNTED PANORAMAS

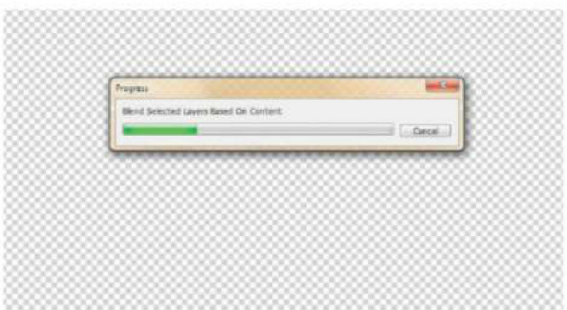
Numerous vertical shots stitched together



09 **Finishing off the first part** After a minute or two Photoshop should have done its magic by opening all the files and merging them together. In this case a wide angle lens was used, so it's also done a fair amount of correction for the lens distortion. Finish by flattening and cropping.



10 **Shooting the shots** For the second part of this tutorial we are going to use a larger series of images, 24 in total. These are all photographed with the camera mounted in the vertical position and are shot using a special panoramic head. See the sidebar on the previous page for more information on setting up a panoramic head.



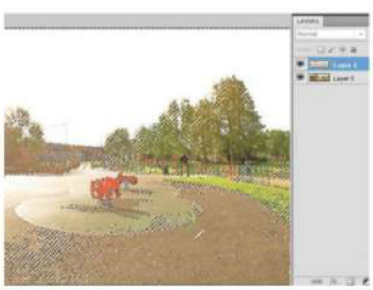
11 **Merging the shots** Repeat steps 7 and 8 by going into File>Automate>Photomerge. Make sure that Blend Images is ticked. Browse for all 24 jpegs '001-024' and click OK. These are low-resolution files to speed up the process – but this is a good time to go and make a cup of tea.



12 **Flatten** Now you should have a well stitched panoramic image. You can examine the layers to see how Photoshop has used masking to hide and reveal parts of each one. There is still some distortion that will need to be cropped. Go to Layer>Flatten Image. See the video tutorial on the disc to learn how to straighten the building.



13 **Crop** Zoom into the image at around 200% and use the Crop tool to crop off any distorted parts of the image. Using the panoramic head with a centrally mounted spirit level will help keep the image straighter and minimise the amount of cropping.



14 **Load highlights onto a new layer** As this image was shot looking into the sun, let us make some adjustments to improve both contrast and tone. Press Ctrl/Cmd+Alt/Opt+~ to load the image highlights. Then press Ctrl/Cmd+J to copy and paste them onto a new layer.

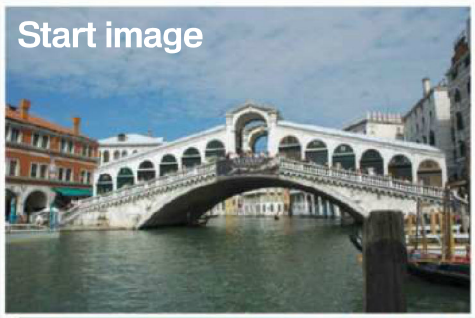


15 **Finishing off** Select the copied highlights layer and change the blending mode to Soft Light. This should warm up the image and give a little more contrast, which will be noticeable in the flatter areas of the image.

Tip

Why use a panoramic head?

So what's all the fuss about using a panoramic head? Well, the truth is you can get by without one, but a panoramic head will give you more control and precision. It also really depends on your subject matter. If you have a landscape in the distance, you are unlikely to get what's known as parallax errors, where elements don't match up. However, if you have subject's in the foreground you can run into problems with misalignment.



Create a Lomo effect

Source files available

Digitally master the effects of Lomography using Photoshop as your darkroom

The Lomo effect has become something of a classic style to emulate, and Photoshop has proven to be the program of choice for a do-it-yourself digital Lomograph. The original Lomographic camera came out of Austria in the early Nineties after the discovery of the captivating Lomo Kompakt Automat, a Russian film camera of the time. The style of this little shooter sparked the inspiration for the hundreds upon hundreds of photo effects that soon followed.

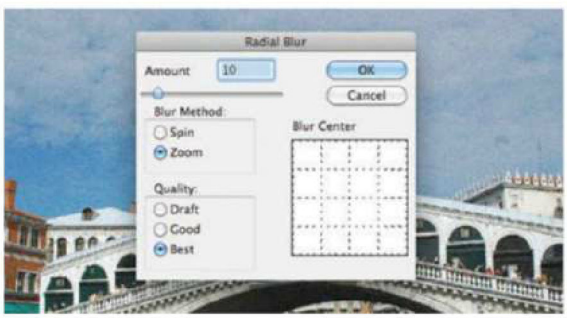
Through these steps, we show you how this stylish and distinctive type of photograph can be re-created. We've pulled out some of the finest adjustments that Photoshop has to offer, with a few brush techniques thrown in for good measure. The strong and abstract mixture of colours in a Lomo image can be made using a gradient map, and this is really open to artistic interpretation. The number of possible styles is endless, as it's an expression of creativity rather than an effect that can ever be rendered correctly or with precision. For inspiration for more effects, look up **www.lomography.com**, the official website that exhibits the creations of Lomographers and puts the multiple cameras and films to use. The combinations vary, with effects including overexposure, blurring, fisheye, distorted hues, grain and a film negative frame. You can let your hair down on this project, with no boundaries on what's wrong or right. Follow our steps for an effective variant, but don't be afraid to experiment.

PUSH COLOUR LIMITS FOR THE LOMO LOOK

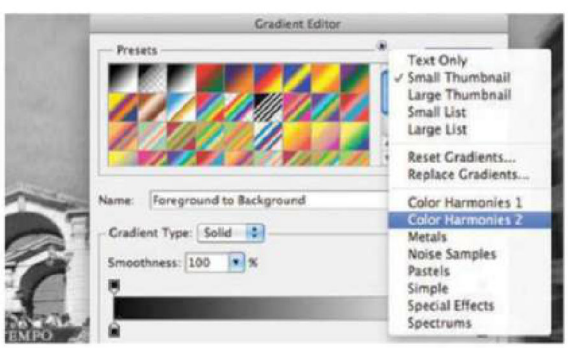
Turn an image into an artistic and wacky version of itself



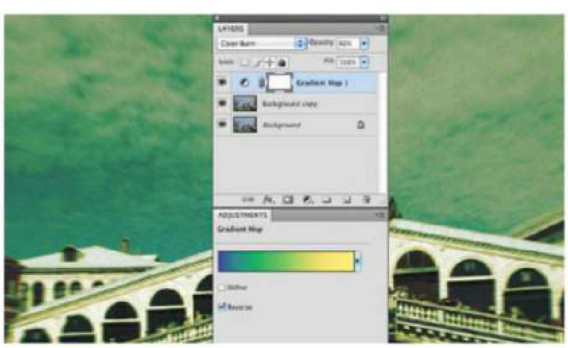
01 Add grain Open up 'Rialto bridge.jpg' from your disc for this tutorial. Duplicate the Background layer by dragging it onto the Create a new layer button. Go to Filter>Noise>Add Noise and set Amount to 10%, Distribution to Uniform and tick Monochromatic. Hit OK for a grainy effect.



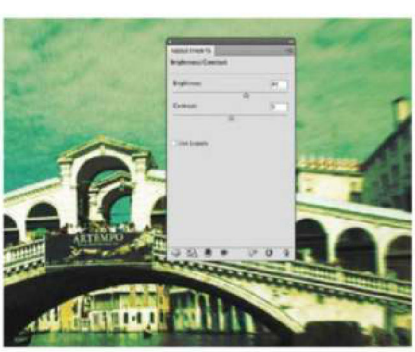
02 Motion effect To create a moving, blurry effect, go to Filter>Blur>Radial Blur. Inside this menu, set Amount to 5, Blur Method to Zoom and Quality to Best. Hit OK and the image will look like it's had zooming issues, but this is what we're going for.



03 Gradient map Head to Layer>New Adjustment Layer>Gradient Map and hit OK in the pop-up window. In the Gradient Editor (click once on the gradient to open) load up the Color Harmonies 2 gradient set from the small arrow at the top.



04 Abstract colour Choose the Green, Yellow gradient from the examples and hit OK in the Editor. Select Reverse in the Gradient Map adjustment to flip the colours. Change the adjustment layer's blend mode to Color Burn and lower its Opacity to 60%.



05 Increase brightness Apply a Brightness/Contrast adjustment layer from either the Layers menu or inside the Layers palette using the black and white button. Increase the Brightness value to 40 to boost the whites in the image, replicating overexposure in your image.



06 Apply vignette Add a new blank layer at the top of the stack above both adjustments. Select the Brush tool, set to black with a brush size of approximately 600px and zoom out to 25% magnification on your image. Paint around the corners of the image in a curved fashion to apply a vignette.



07 Bleach out highlights To exaggerate overexposure, select the Background Copy layer and then the Dodge tool with Midtones chosen from the Options bar and set to 80% Opacity. With a large soft brush, dodge the sky and water's surface to lighten the areas.

Tip

Anything goes here!

The Lomo effect can essentially be given any colour variations. Opening the Gradient Editor inside its adjustment layer, try out different coloured gradients with the layer set to Color Burn and 60% Opacity. Depending on your image, you may want to change the colours used from this tutorial.

Photo Effects



London © Claire Balding, coffee © Paul Murray



Source files available

Create a vintage effect

In this tutorial we will examine how to re-create a vintage photograph effect using a modern digital photo

The history of the word 'photography' dates from 1839, when Sir John Herschel created the term from two Greek words: ph_s (light) and gráphein (write). However, the actual history of what we have come to know as photography started a long time before. The Chinese philosopher Mo Ti described a pin-hole camera in the 5th Century BC. In 1826 the French Inventor Joseph Nicéphore Niépce experimented with a polished pewter plate which he covered with bitumen. When this was exposed to light the bitumen hardened, leaving a negative image that could be covered with ink to produce a print. Niépce also discovered that a silver derivative and chalk would darken when exposed to light.

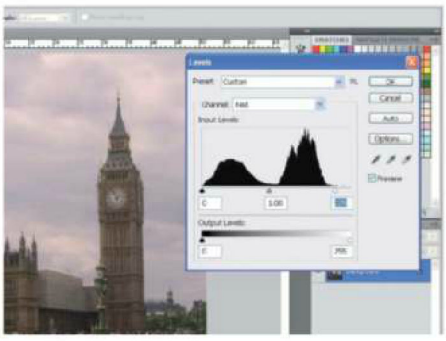
In 1840 Fox Talbot created a process where he coated paper sheets with silver chloride. When exposed to light a negative was produced, and this could be used to make positive prints. Later, George Eastman refined Talbot's calotype process, and this is the basic technology used by film cameras today.

These days, most people use digital cameras as they produce fast results and can be easily manipulated using programs such as Photoshop. Digital photos use an array of electrodes (photosites), which measure the intensity of the light. Most digital cameras use a charged coupled device (CCD).

In this tutorial we are going to give a vintage feel to a modern photo. We will be using a combination of layer blending modes and adjustment layers to achieve this. We'll also add a coffee-cup stain and folds to make the picture look worn.

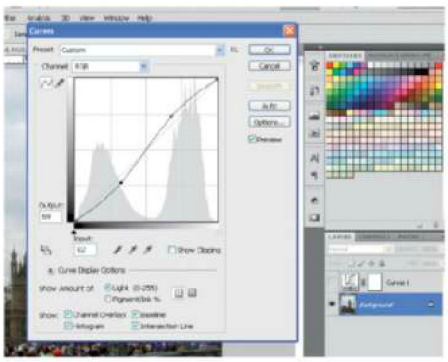
STARTING YOUR VINTAGE PHOTO EFFECT

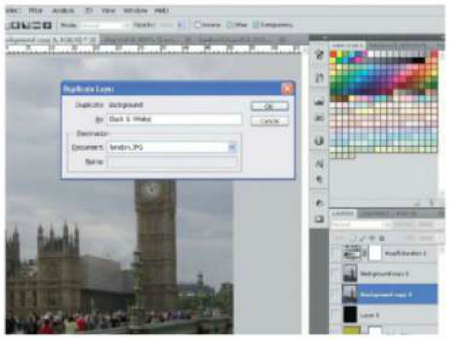
Grab your photo and lets get going



01 Initial levels We first open our photo in Photoshop and adjust the levels. Go to Image>Adjustments>Levels, and in the Channel drop-down box select Red. The histogram will change for the Red levels. Move the right-hand slider (White Point slider) until the gap between the edge and the histogram has been removed.

02 Levels and curves Do the same with the Blue and Green options from the list. This will brighten up the picture without blowing out the highlights. Next, we adjust the curves. Go to Image>Adjustments> Curves and adjust them so the curve looks a bit like a slight 'S', as in the screenshot.

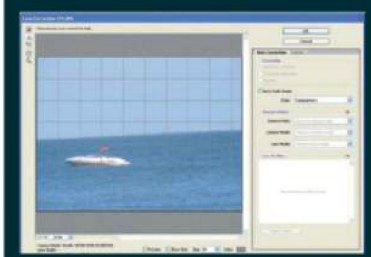




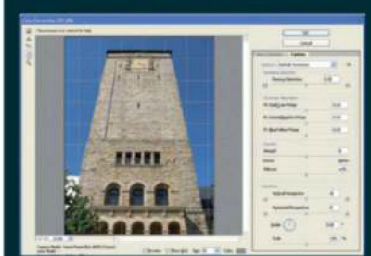
03 Duplication We now want to duplicate the background layer. The easiest way of doing this is to select the background layer in the Layers palette and drag it to the New Layer icon at the bottom. Alternatively, you can copy it by pressing Ctrl/Cmd+J. Hold the Alt key and click the new layer to name it 'Black and White'.

THE LENS CORRECTION FILTER

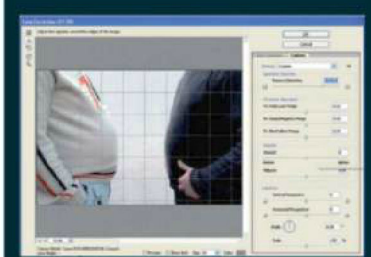
In this tutorial we use the Lens Correction filter to create a vignette to lighten or darken the edges of the photo using a slider. But the filter is also very useful for fixing other photo problems…



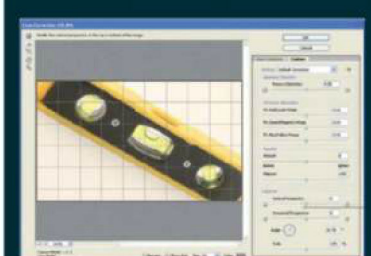
Straighten tool If you drag the Straighten tool along a horizontal or vertical line, the filter will automatically straighten the picture.



Keystoning Use the filter to fix the keystoning effect by adjusting the vertical/horizontal perspective.



Beat the bulge We can use Remove Distortion in the Lens Correction filter to fix the bulging caused by using a wide-angle lens.



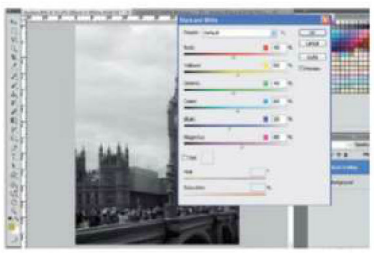
What's your angle? The angle of a photo can easily be adjusted by using the Angle Options dial. The scale can also be adjusted.



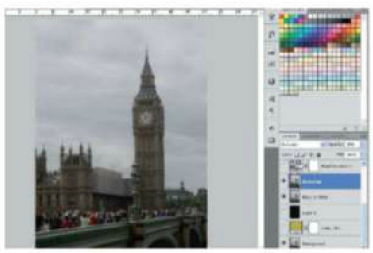
Comprehensive tutorial The filter has lots of potential and applications. You'll find a good tutorial at **www.photoshopcafe.com/tutorials/lens_distortion/lens.htm**.

ADJUSTMENTS AND LAYERS

Add more to your vintage photo effect



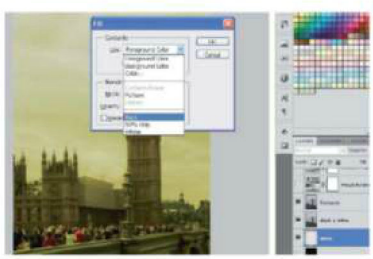
04 Black and white We are now going to remove the colour from the Black and White layer. Go to Image>Adjustments> Black and White, then use the default settings and click OK. Reduce Opacity to 50% and change the blending mode to Overlay. If you don't have the Black and White adjustment, simply use Destaurate.



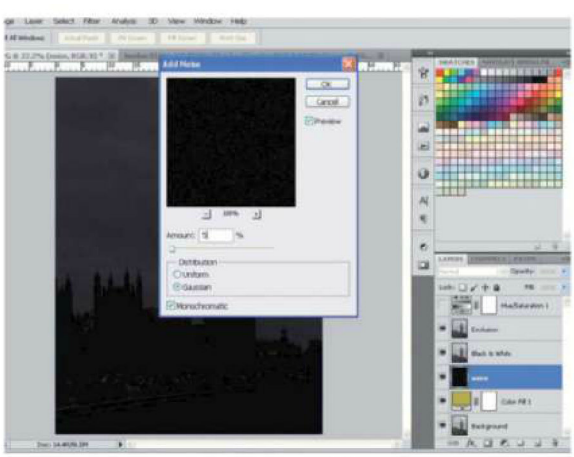
05 More duplications Select the Black and White layer and duplicate it as we did in step 3. This time we want to change the layer blending to Exclusion and reduce Opacity to around 10-20%. Hold the Alt key and double-click the newly copied layer. Name this layer 'Exclusion', and make sure it's above the Black and White layer.



06 Solid Color adjustment Vintage photos often have a yellow washed-out feel – we'll replicate this by adding a Solid Color adjustment layer above our original background layer. Go to Layer>New Fill Layer> Solid Color and set the colour to #B1A411. Move this layer above the background layer and change the blending mode to Overlay.



07 Noise – part 1 Your next step is to add a new layer above the Solid Color adjustment layer and call it 'Noise'. This layer now needs to be filled with black, and you can do this either by pressing Shift+F5 on the keyboard or by going to Edit>Fill in the menu. Select Black from the drop-down list and then click OK.



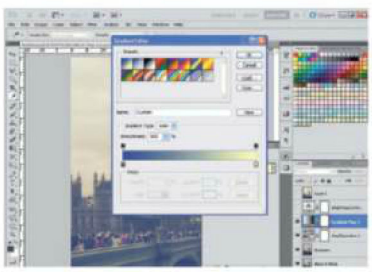
08 Noise – part 2 We are now going to add some noise to this layer by going to Filter> Noise>Add Noise. Set the Amount to 5%, Distribution to Gaussian and tick the Monochromatic option. Change the layer blending mode to Screen; this removes all the black from the screen but leaves the noise.

THE FINAL STEPS OF OUR PROJECT

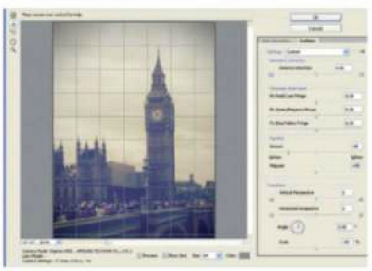
Making the picture look old



09 **Adjustment layers** Move to the top of your layer stack and add a Hue/Saturation adjustment layer (Layer>New Adjustment Layer>Hue/Saturation). Reduce the Hue to -20 and Saturation to -25. Next, set the Foreground colour swatch to #0D37b and the Background swatch to #FFFBBB.



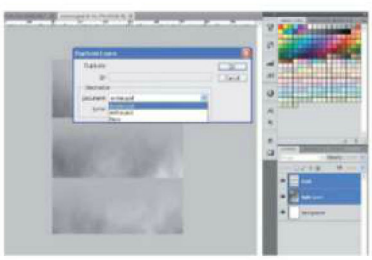
10 **Gradient map** Add a Gradient Map layer above the Hue/Saturation layer via Layer>New Adjustment Layer>Gradient Map. The map will take the colours we set in the previous step. Set the blending to Screen, Opacity to 70%. Add a Brightness/Contrast layer, set Brightness to -15 and Contrast to 15.



11 **Add a vignette** At the top of the layer stack create a merged copy of all the layers by pressing Ctrl/Cmd+Alt+Shift while holding 'E'. Name this layer 'Vignette'. Go to Filter>Lens Correction (found in the Distort menu prior CS5). In the Custom tab move the Vignette slider left until it reads -60 then hit OK.



12 **More Solid Color** We now want to add another Solid Color adjustment layer at the top of our layer stack. Set the colour to #E79A4D and blending to Soft Light, then reduce the layer's Opacity to 65%. From the CD locate and open the file 'Extras.psd'. This file contains two layer Folds and Light Spots – we are going to drag these onto our picture.



13 **Extra bits and bobs** Select the two layers (Folds and Light Spots) in the Layers palette, and while holding the Alt key drag them to the New Layer icon. Select your original picture from the list and click OK. Go back to your original picture and set the Folds layer's blending mode to Multiply and reduce the Opacity to 34%.



14 **Fade to black** Set the Opacity of the Light Spots layer to 50% and the blend mode to Lighten. Install the Coffee Stains brush from the CD ('coffee.abr') and choose the Coffee 2 brush. Set the foreground colour to a mid brown, and on a new layer make one circle; reposition it to wherever you want. Finally, drag it below the Folds layer.

Tip

Free brushes

In this tutorial we used a coffee ring brush to make the pic look old. PS brushes are very useful, and a great free resource is at **www.brusheezy.com**. You can easily find the brushes you want, download and install them by double-clicking the ABR file. In older versions of PS you need to manually install them.

Layer structure

Creating that vintage look

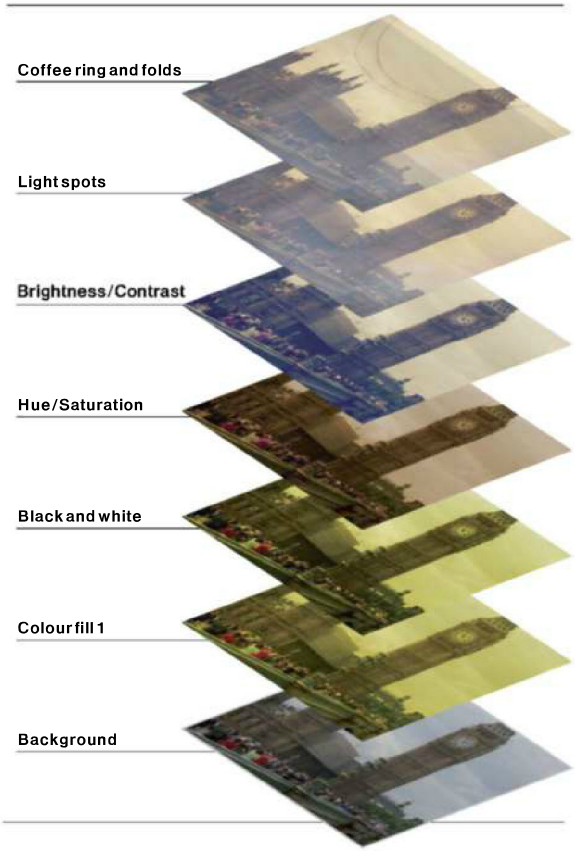


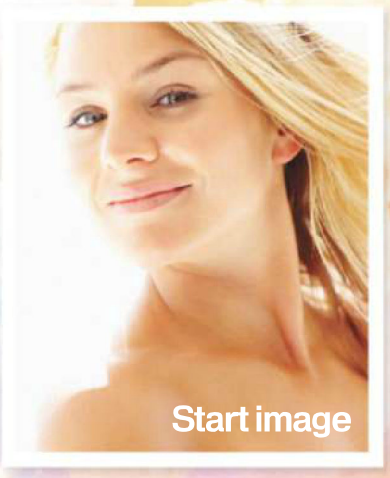
Photo Effects

Required downloads:
Space image 1 - http://imgsrc.hubblesite.org/hu/db/images/hs-2009-25-e-full_tif.tif

Space image 2 - http:///imgsrc.hubblesite.org/hu/db/images/hs-1995-44-b-fulll_tif.tif

Space image 3 - http://imgsrc.hubblesite.org/hu/db/images/hs-2003-13-a-full_tif.tif

Cloud brushes - www.thepixlpusher.com/free-brushes-of-clouds/



Creative light effects

Source files available

Use a combination of light effects and various blending modes to create spectacular images

Lighting effects are a perfect way to add lustre to bland photos – and by combining lighting techniques with Photoshop's powerful layer blending options, your images will reveal their hidden ambiance and depth. The important thing to remember when applying these techniques is to be subtle. Try to use elements that complement the image, rather than overpowering the original source image with unnecessary clutter.

As far as techniques go, you'll start off by applying a variety of blending modes on some images of our solar system (courtesy of NASA) to create a cool galactic background. Next, you'll place our model on duplicate layers, and again use an assortment of blending methods to integrate her with the underlying layers. You will then discover the full power of adjustment layers, and how their effect can be isolated to one specific layer.

After that you will incorporate some subdued light streaks, and add some clouds, geometric shapes and gradients, as well as use a custom brush in conjunction with the Pen tool. To polish the image off slightly, you'll add further adjustment layers to emphasise the model's face, thus reinforcing the focal point.

With enough refinement and practice, these skills can be used to make almost any image pop; they're also a neat trick to have up your sleeve because of their versatility. We couldn't get the exact model we used for the disc, but we did supply two that would work just as well. Please also look to the list on the right to see what NASA images and brushes to download.

APPLY SOME COSMIC INTERVENTION

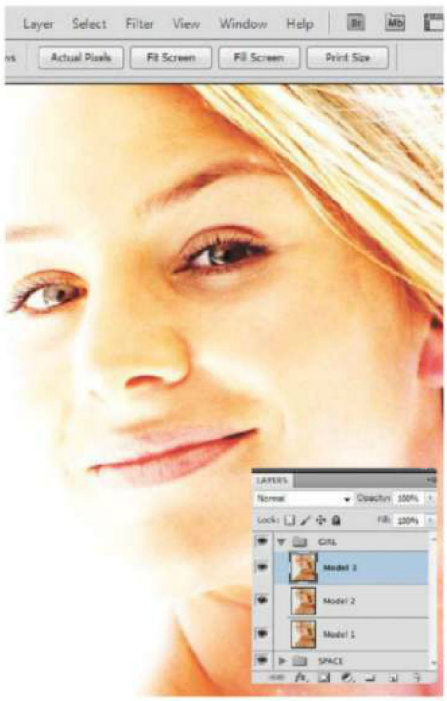
Get spaced out and create some inter-galactic blending



01 Space... Create a new portrait canvas set to 2717 x 3307px in RGB mode. Place the first galaxy image ('hs-2009-25-e-full_tif.tif') into a group folder called 'Space'. Hit Ctrl/Cmd+T to activate the Transform tool, then hold Shift (to constrain its proportions) and enlarge to fill the entire canvas. Name this layer 'Cosmos 1'.



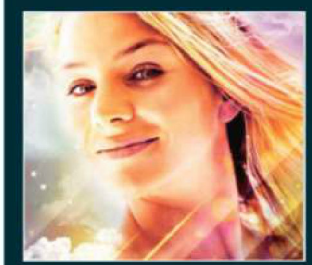
02 Final frontier Open 'hs-1995-44-b-full_tif.tif' and choose Image>Rotate Canvas 90°CCW, then Flip Horizontal. Place in the folder, resize and hit Ctrl/Cmd+I to invert. Change to Color Burn mode; label it 'Cosmos 2'. Open 'hs-2003-13-a-full_tif.tif'; Rotate 90°CW, Flip Horizontal. Place in folder, enlarge, invert, label it 'Cosmos 2'; change its mode to Overlay. Copy this layer and set its mode to Multiply.



03 Model behaviour Place your chosen model image from the CD in a new folder called 'Girl'. Name it 'Model 1', enlarge and set its mode to Screen. Duplicate this layer, call it 'Model 2' and change its mode to Overlay. Duplicate again, rename it 'Model 3' and change this layer's mode to Pin Light.

DIFFERENT BLEND EFFECTS

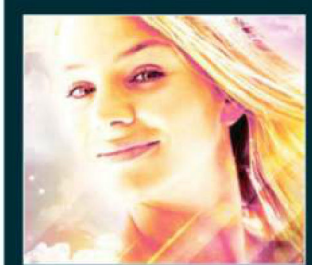
Layer blend modes are a powerful PS feature; they determine how pixels in a layer interact with those on underlying layers. By applying blend modes to individual layers, you can create an infinite variety of effects.



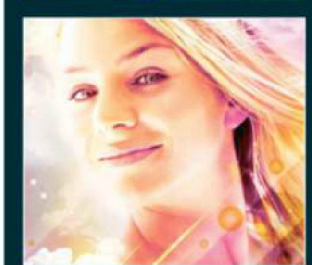
Multiply it
Let's experiment! Change the uppermost Color Balance adjustment to Multiply for a much darker and saturated look.



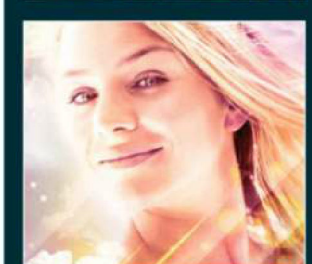
See the light
To lighten the image, set the uppermost Color Balance adjustment to Screen, then reducing its Opacity to around 30%.



Colour boost
Change the Model 3 layer to Overlay; this mixes colours with the underlying layers to create a more vibrant look.



Burn it
You can quickly change the blending mode of an entire group – try setting the Grad Circles folder to Linear Burn.



Less is more
For a less saturated effect, change the Model 3 layer to Color. This preserves the greys from the lower layers.

COLOUR TWEAKS, LIGHT STREAKS

Make further adjustments and add subtle lighting



04 Parallel universe Duplicate your original layer ('Cosmos 1') and stack it above the upper folder. Rename it 'Stars' and reduce its Opacity to 50%. Next, add a layer mask, then select a large, soft-edged brush to hide the areas that overlap the model's head and upper neck.



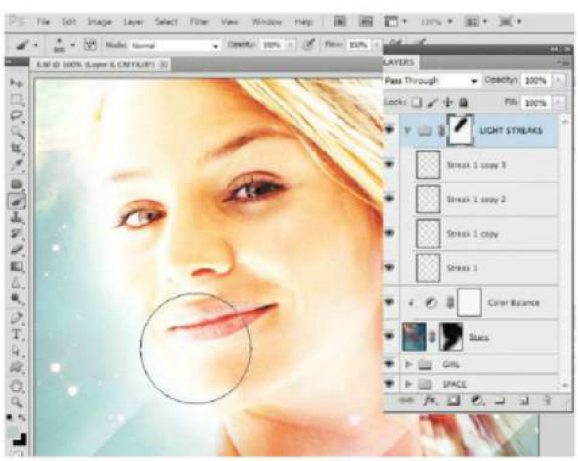
05 Clip an adjustment layer With the 'Stars' layer highlighted, press Alt/Opt and choose Color Balance in the Create New Fill or Adjustment icon at the foot of the Layers tab. In the next window check Clipping Mask and apply the following Midtone settings: Red -66; Green -12; Blue -40. Now set the Shadow Reds to -31 and the Highlight Reds to -63.



06 Let there be light Drop a new folder at the top and name it 'Light Streaks'. Add a layer within it called 'Streak 1'. Ensure that the layer is highlighted, then drag a rectangular selection in the middle of your canvas. Use a large, soft-edged brush to add a central glow within the bottom of the selection, deselect, then choose Blur>Motion Blur, Angle 0; Distance 999px.



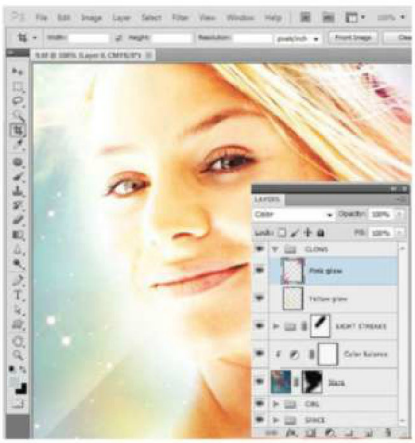
07 Stretch and... Next, we need to elongate the layer content. Hit 'F' twice on your keyboard to view in Full Screen mode with the Menu bar visible. Now hit Ctrl/Cmd+T and extend the width of the glow outside both sides of your canvas.



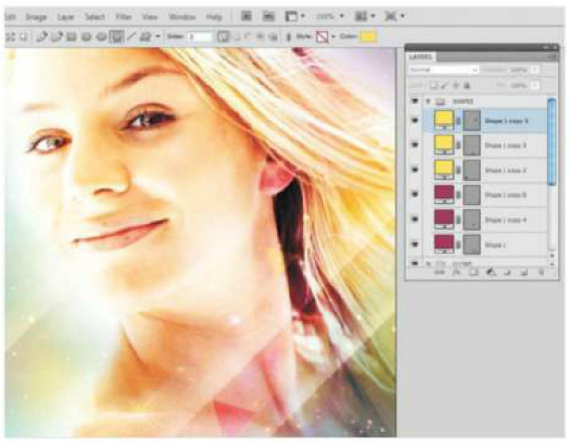
08 Rotate Change the layer's blend mode to Overlay, then Shift-rotate the layer content 45°. Duplicate the layer several times, resize and position around the bottom half of your canvas. Add a mask to the folder to hide light streaks that interfere with the model's face using a large, soft-edged brush.

BUILDING UP THE EFFECT

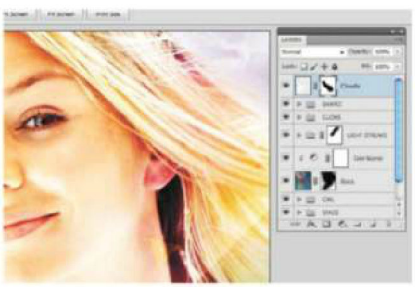
Add some clouds and soft glows, then incorporate geometric shapes and gradients



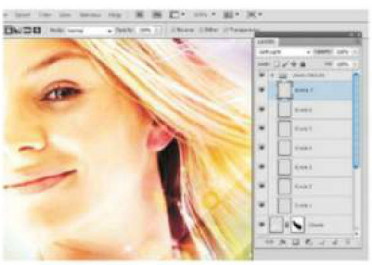
09 Radiate colour Add a folder called 'Glow' at the top, then place a layer in it set to Color mode. Paint selective glows using a large, soft-edged brush with a pale yellow (#fcee9f). Add another layer in Color mode also and repeat, using a hot pink (#ec028d). Label them 'Yellow Glow' and 'Pink Glow', and reduce their opacities to taste.



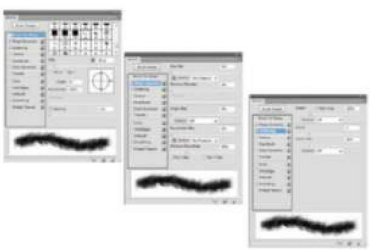
10 Shape up Set the foreground to #94054b. Grab the Polygon tool, select Shape Layers and Sides to 3 in the Options bar. Drag/Shift-rotate simultaneously on the canvas so the base rests at 45°. Change its mode to Soft Light, then resize/duplicate several times. Add further triangle Shape layers; fill with #f9e053 – same blend mode.



11 Cloud brushes Open the Brushes palette and use the top right fly-out menu to load 'clouds1.abr'. Drop a new layer above the Shapes folder and label it 'Clouds'. Set your foreground to white and apply using brush tips 3 and 4 at an enlarged diameter in a stamping fashion. You can now add a mask to remove any excess as required.

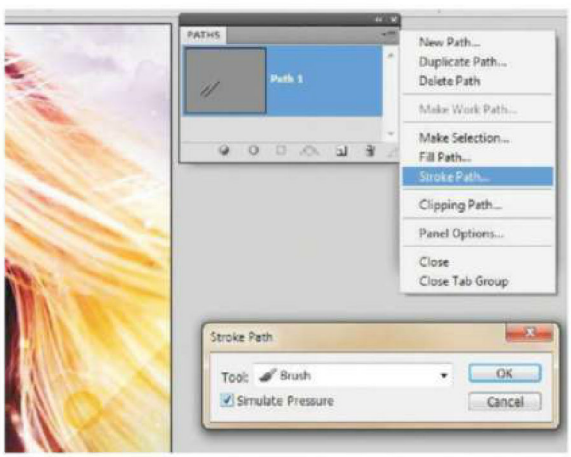


12 Gradient circles Set the foreground to mid-yellow (#f3de3e); add a folder at the top called 'Grad Circles'. Set the Gradient tool as Foreground to Transparent; Radial; Reverse; Dither; Transparency. Add a layer to the folder, 'Circle 1', in Soft Light mode. Shift-drag a circular selection, then drag a gradient from the centre out. Copy/resize and place lower right.



13 Custom brush Open the Brushes palette, select Brush Tip Shape, scroll to the bottom of the default list and highlight the '40' sampled brush. Change its Diameter to 15/Spacing to 1; check Shape Dynamics, activate Pen Pressure, set the Minimum Roundness to 25%. Check Scattering, set the Scatter to 230 on both axes, the Count to 4 and the Count Jitter to 21.

14 Stroke it Add an uppermost layer called 'Stroked Paths'. Set the Pen tool to Paths in the Options bar, switch to your Paths tab and create a series of 45° paths around the canvas base. Adjust accordingly with the Path Selection and Direct Selection tools. Highlight the path thumbnail, then select Stroke Path from the fly-out menu, checking the Simulate Pressure button.





15 Layer with style Double-click your layer thumbnail to access the Layer Styles window and change the blend mode to Overlay. Now select the Outer Glow button and input the following settings: Opacity 86; click the colour chip to open the Color Picker and choose #fec435; Technique Softer; Size 18, and leave the remaining entry fields as default.

Tip

Non-destructive adjustments

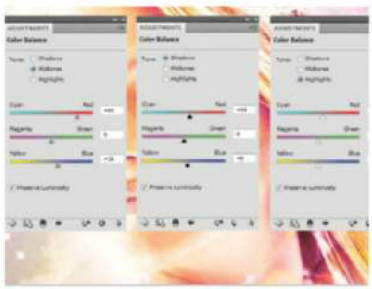
The benefit of using adjustment layers is that no edit is permanent until you flatten your image. An adjustment layer can be revisited at any time by double-clicking its layer thumbnail. A conventional adjustment layer affects all layers that are stacked below it, whereas an adjustment that's been clipped to a single layer leaves other layers intact. A conventional adjustment layer can also be clipped/unclipped to the target layer by Opt/Alt-clicking between their layer thumbnails.

FINISHING TOUCHES

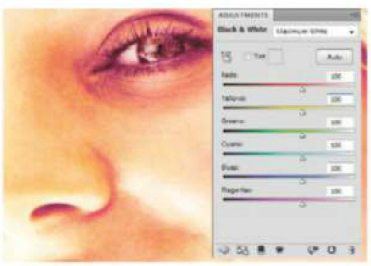
Add further adjustment layers to refine the effect



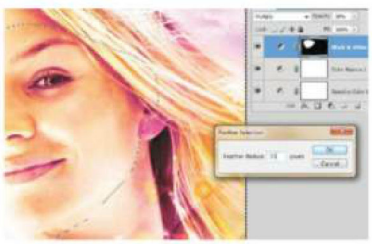
16 Selective adjustments Now we'll apply some overall colour and tonal adjustments. Add a conventional Selective Color adjustment layer at the top of the stack and use the Color menu to select Reds, then set Cyan to +100 and Yellow to -66. Select Yellows, set Magenta to +27 and Yellow to +46. Finally, select Neutrals and set Cyan to -44.



17 Colour adjustments Next, add a second conventional Color Balance adjustment and apply the following Midtone settings: Red +63, Blue +16. Now set the Shadow Red to +14, Blue to +9. Finally, set the Highlight Red to +10.



18 Tonal adjustments At this point we'll add a bit more definition to the model's face to emphasise the image's focal point. Add a Black and White adjustment layer and select the Maximum White preset in the pull-down menu. Change the adjustment layer's blend mode to Multiply and lower Opacity to around 30% to reduce the effect.



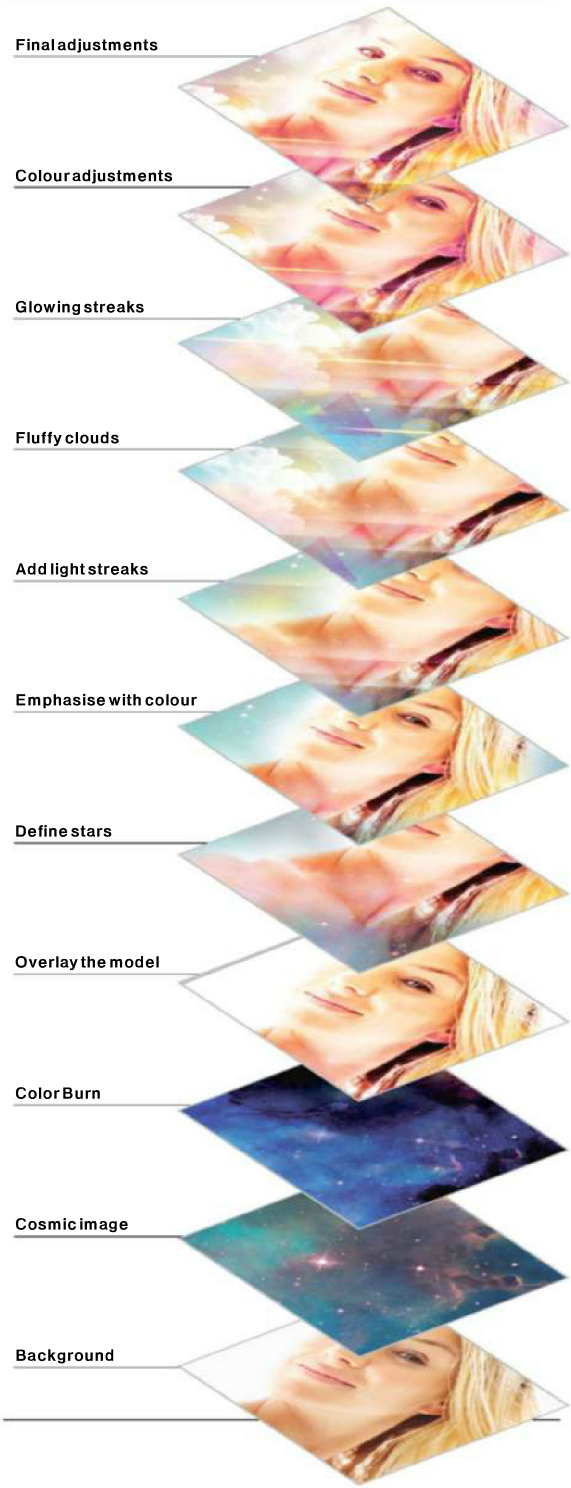
19 Feathered mask The Black and White adjustment has affected the entire image. To remedy this, target its mask, draw a loose selection using the Lasso tool around the model's face, and hit Alt/Opt/Cmd/Ctrl+D to access the Feather Selection window and enter 35px. Hit Shift/Cmd/Ctrl+I to inverse the selection, set the foreground to white and hit Delete to fill the selection with black.



20 Polish it off If any of your Cosmos layers interfere with the model, identify them by toggling their visibility. Cmd/Ctrl-click the Black and White adjustment mask to load the white area as a selection, target the layer(s) in turn and apply a Gaussian Blur with a Radius of 30.0. Now copy/reposition light streaks, shapes and gradient circles as needed.

Layer structure

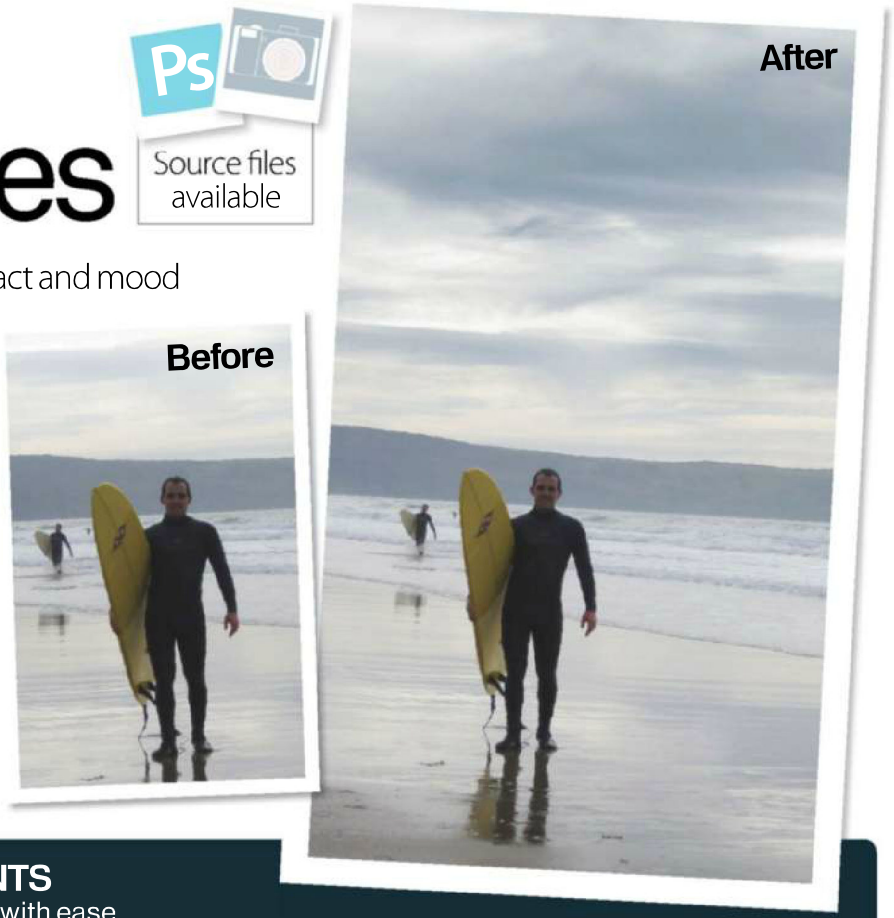
Creating our magical lighting



Bolder skies

Source files available

Intensify stormy clouds for greater impact and mood

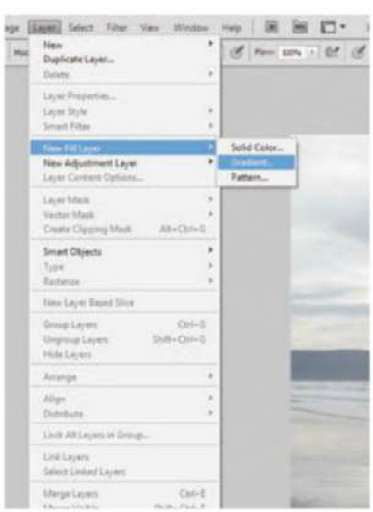


Some landscape images never quite portray the full impact of stormy clouds or the interesting and dramatic formations that you might distinctly remember from the conditions of the day you took the photograph. The reasons are that the camera couldn't capture the correct exposure and your sky ends up looking washed out. By using a Gradient Fill layer, skies can be transformed for the better, increasing their contrast and the overall atmosphere for a more powerful composition.

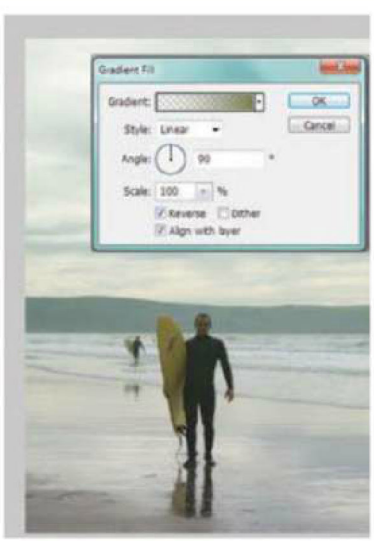
Quick tip: If the effect of the Gradient Fill layer is too strong for your sky, lower its opacity from inside the Layers palette to an amount that looks appropriate for the image

FIX CONTRAST WITH GRADIENTS

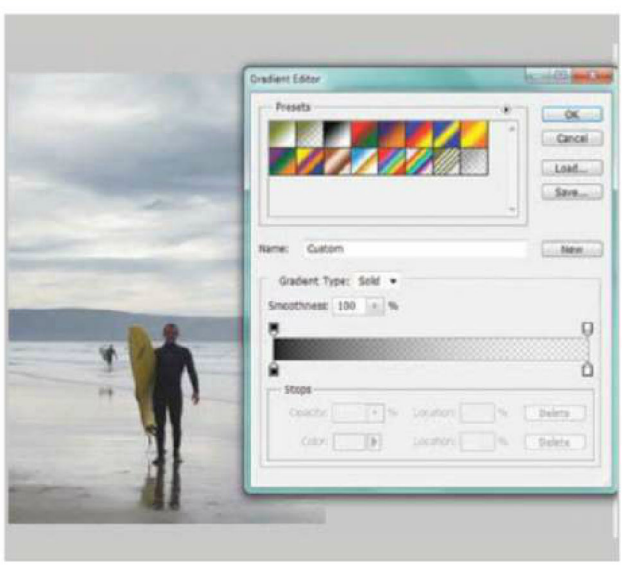
Enhance the atmosphere of your images with ease



01 New Fill layer Open up the image from **http://bit.ly/kW4I2I**. To load a new Gradient Fill layer, go to Layer>New Fill Layer>Gradient. In this new layer's pop-up menu you can name it and change the mode from Normal (which is the default) to Overlay.



02 Adjust options In the Gradient Fill menu set Style to Linear, Angle to 90, Scale to 100% and tick the Reverse and Align with Layer option. Click on the gradient picture to open up the Gradient Editor.



03 Choose gradient From inside the Gradient Editor select the option that goes from solid colour to transparency. Change the solid colour to black and the transparency colour to white by double-clicking on the small swatches. Hit OK to apply.

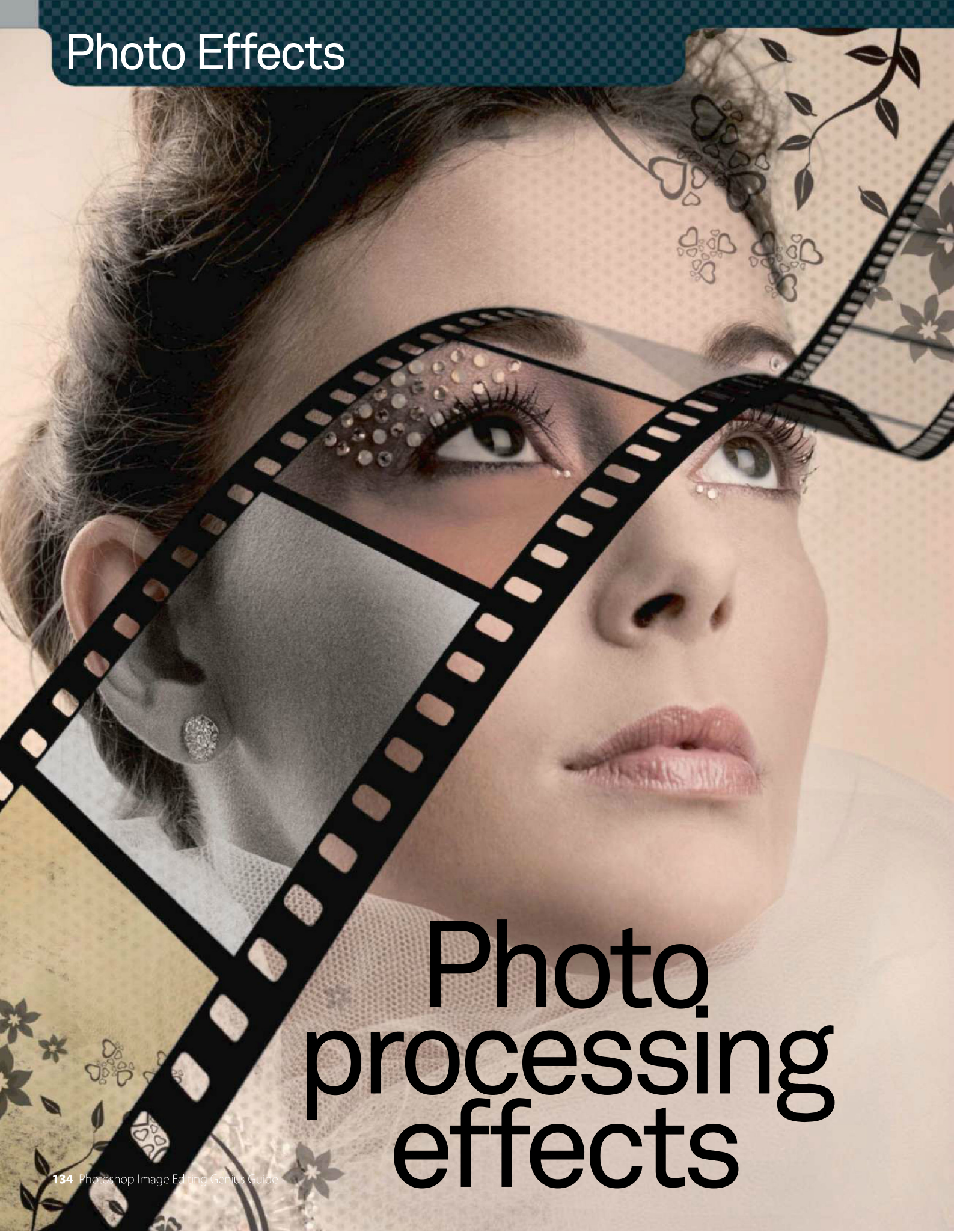


Photo processing effects

TECHNIQUE 1

High Speed Film Grain



Source files available

Inject new life into your images by combining some old-school photographic processes and new Photoshop techniques

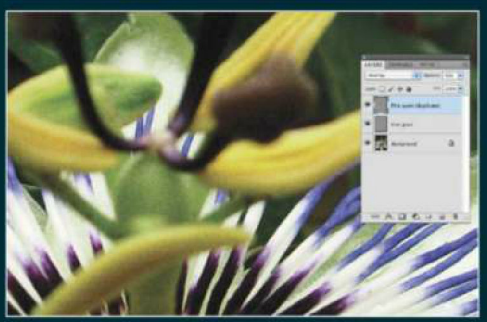
You are constantly under pressure to do more and do it quickly, and here we give you seven quick Photoshop tutorials that reproduce traditional photo processes. The aim is to breathe new life into your current library of photos in the quickest way possible. You don't have to be a technical genius to accomplish stunning work!

Since the advent of photography, people have worked hard to improve the process. Several techniques were invented and many of these processes have resurged in popularity, largely due to the ease with which they can be re-created digitally without getting your hands dirty.

In some cases, the process was a result of the equipment used. In others, the quest for a better image took an artistic route, and creative licence gave rise to toning techniques such as sepia tones and tritones. Another kind of tonal play is at work in high or low-key images, where specific ranges are widened or reduced.

This feature explores ways in which many of these techniques can be applied to your own images. Since every image is different, the approach was to build each effect with as much versatility as possible. Explore alternate settings as you work through the feature – let creativity be your guide! You will find all the source files at **http://bit.ly/kW4l2l** and you'll also find a nice selection of 'goodies' to make things even easier.

There is a special kind of grain that occurs traditionally in high-speed films (generally ISO ratings of 800 and above). With these films, the emulsion is packed with larger grains of silver halide, which gives them a greater sensitivity to light. The higher the speed, the better the film is for night photography and the more granular the print becomes. This is known as High Speed Film Grain. Favour with this effect comes and goes but it serves as a good starting point, because you can combine this technique with any of the others in the feature to produce a unique combination of effects.

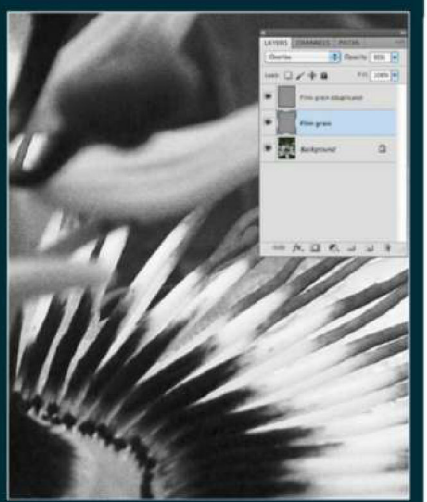


01 Film grain – part 1 (colour) Start with a colour image and create a layer above it. Fill the layer with 50% grey (Edit>Fill), then add 15% Noise (Filter>Noise>Add Noise). Change the blend mode to Overlay and Opacity to 40%. Finally, duplicate this film grain layer. You should now have two film grain layers which, when applied, provide a colour film grain.





02 Film grain – part 2 (black and white) Next, to quickly convert the image to a black-and-white film grain, change the top film grain layer's blend mode to Color, and Opacity to 100%. Now you can strengthen the grain by raising the bottom film grain layer's opacity, or reduce the effect by lowering the opacity. Somewhere around 90% is a good middle ground.





TECHNIQUE 2

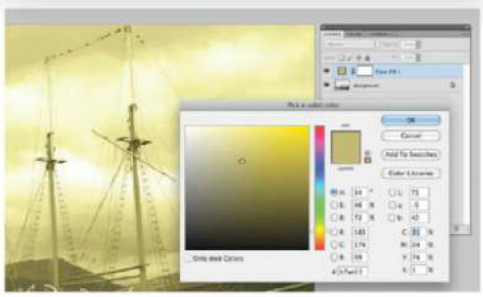
Sepia toning

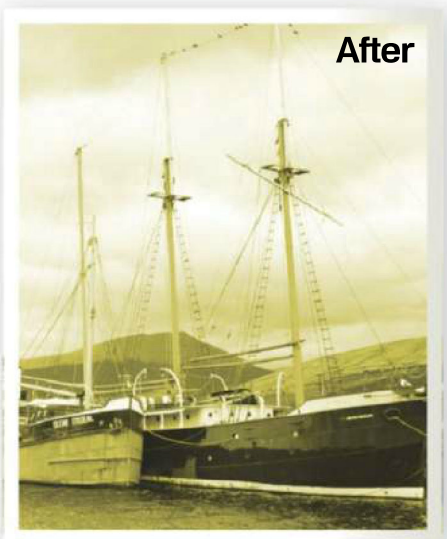
Sepia toning has its roots in the 1880s, where pigments were applied to a positive print to produce a brownish-yellow monochrome image where the tonal range is preserved. These prints were highly durable, and perhaps that was part of their popularity. They also tend to give the image a warm, earthy quality.

Today, silver sulphide is used in place of silver during black-and-white photo processing to achieve the same results. With the advent of digital photo processing, sepia toning has become synonymous with colourisation, where any single colour can be applied to the image. This also makes sepia toning a perfect candidate for digital processing in Photoshop, where colour can be separated from the luminosity of an image. Currently, you can find sepia tone settings on almost all commercially available digicams – a testament to the popularity of this process.



01 Color Fill sepia tone This process is probably one of the easiest. Create a Color Fill adjustment layer (Layer>New Fill Layer>Solid Color) and select a brownish-yellow (Red: 183 / Green: 174 / Blue: 99). Then change the Color Fill's blend mode to Color and keep the Opacity set to 100%. Instant sepia tone!



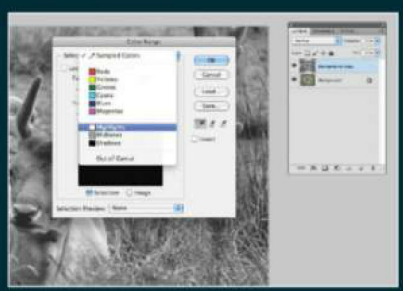




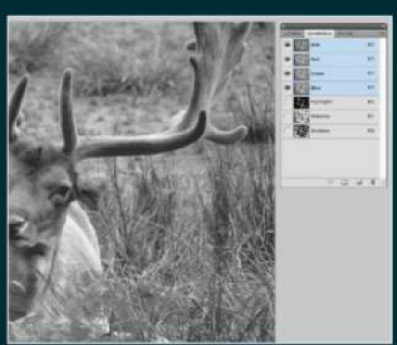
02 Colourised sepia tone Alternatively, you can use the Hue/Saturation adjustment layer (Layer>New Adjustment Layer>Hue/Saturation) and click the Colorize checkbox. Change the Hue to somewhere around 57, and Saturation to anywhere from 0 to 60. Here, a setting of 50 worked well. Leave the Lightness slider where it is, unless you want to change the tonal balance of the image.

The Copperplate process dates back to the 1850s, when a printing plate was created from the image and then used to create the paper print. It shares some similarities with a lithograph. The process is rarely used today due to high costs.

Traditionally, most of these prints ranged from dark black to brown to copper and orange. While the process can be easily accomplished using the Duotone dialog, you will explore a different approach through adjustment layers. The advantage is that you can easily switch the colours used to create new unique image recipes.

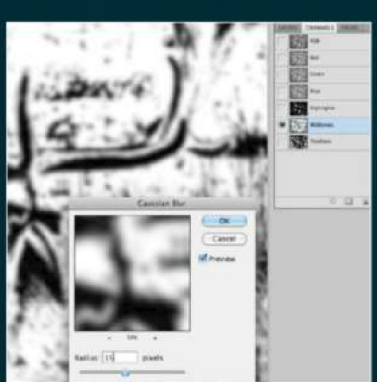


01 Desaturate and separate the highlights Start by duplicating the image layer and then desaturate the copied layer (Image>Adjustments>Desaturate). Go to Select>Color Range, and in the Color Range dialog use the Select drop-down to choose the Highlights. Click OK. Now save this selection (Select>Save Selection) and name the selection 'Highlights'. When done, be sure to deselect to remove the marching ants (Ctrl/Cmd+D).

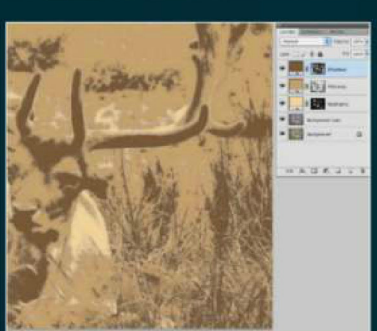


02 Separate the midtones and shadows Go back into the Color Range dialog and create/save two more selections – one for the midtones and one for the shadows. Be sure to deselect (Ctrl/Cmd+D) after saving each selection, otherwise you may get a warning message indicating no pixels are selected. When you're finished, click on the Channels palette. You should see your three selections as alpha channels.

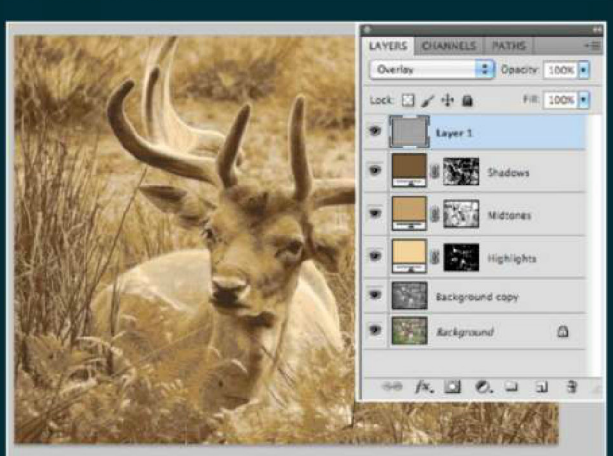




03 Blur the channels Select the Highlights channel and blur the channel (Filter>Blur>Gaussian Blur). Use a setting that matches your image resolution. Since this is a large image, a large blur setting of 15 pixels is used. Apply the same blur to the Midtones and Shadows channels as well. When done, go back to the Layers palette and select the desaturated layer.



04 Load each selection and map colours Go to Select>Load Selection and select the Highlights channel. Click OK. Now with the selection active, create a Color Fill adjustment layer (Layer>New Fill Layer>Solid Color). Use the following colour: R:241/G:203/B:141. Repeat this process for the midtones and shadows selections. Use the following colours for each Color Fill adjustment layer: midtones: R:188/G:145/B:90 and shadows: R:102/G:67/B:35.



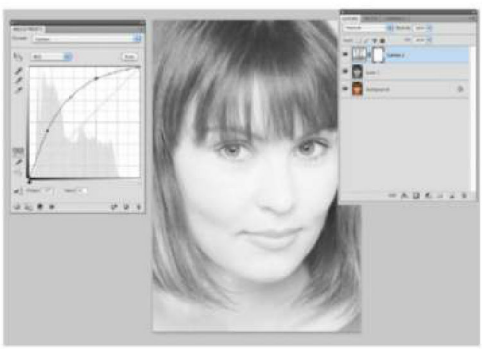
05 Blend and add some grain Change the blend mode for all three Color Fill adjustment layers to Color. To add texture, create a new layer at the top of the layer stack and fill it with 50% grey (Edit>Fill). Then apply some grain (Filter>Texture>Grain). Use the Clumped grain type with Intensity: 22 and Contrast: 73. Desaturate this layer and change the blend mode to Overlay.

TECHNIQUE 5

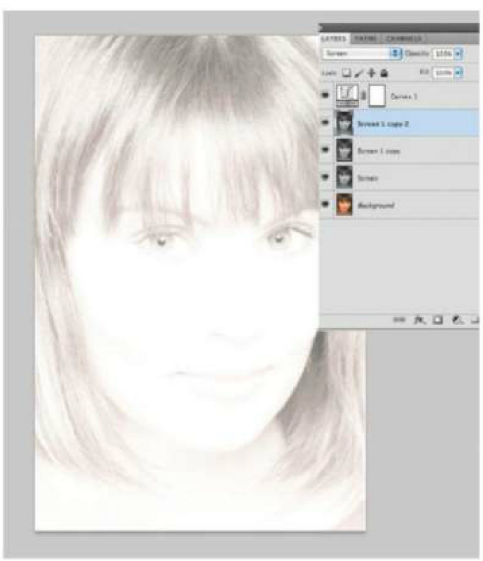


High-key

High-key images are – as you might be able to guess – the opposite of low-key images. They use the entire tonal range, so they are not simply overexposed photos. The highlight and midtone areas are lightened with a softer contrast, while the shadows are rich in contrast and detail. Like their low-key



01 Create a curve adjustment Duplicate the original image layer and desaturate it (Image>Adjustments> Desaturate). Create a Curves adjustment layer (Layer>New Adjustment Layer>Curves). Create an evenly sloping curve in the top left quadrant. You can achieve a relatively accurate and evenly sloped curve using three points (as shown above).

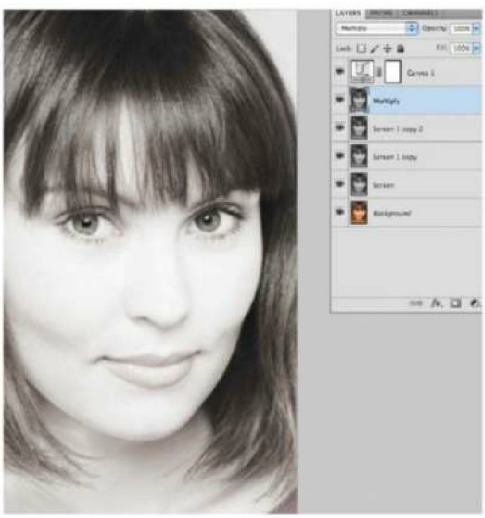


02 Blowing out the highlights Select the desaturated layer and change the blend mode to Screen. Now duplicate this layer twice to create three screen layers sandwiched between the top Curve adjustment layer and the bottom original image. The image will look almost completely blown out. But don't worry, we'll fix that in the next step.

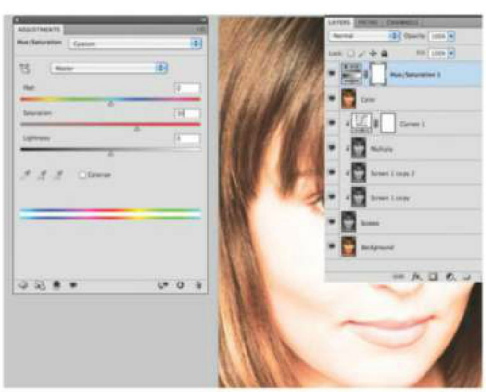
TECHNIQUE 6

images

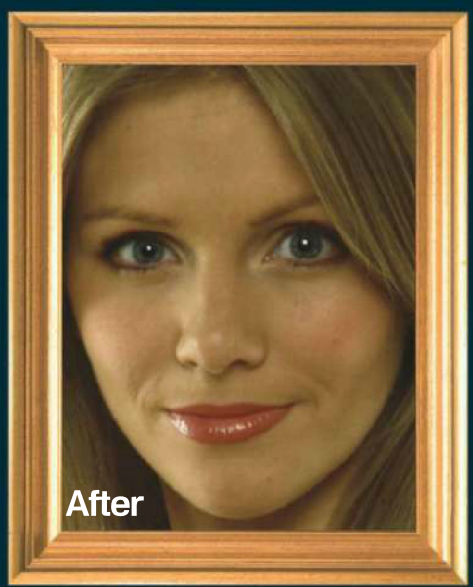
counterparts, images produced with this technique are incredibly striking. Here, a low-key image is transformed into a high-key image, but any photo can use this technique. By tweaking the blend mode and parameters of the top Hue/Saturation layer, you can achieve interesting results.

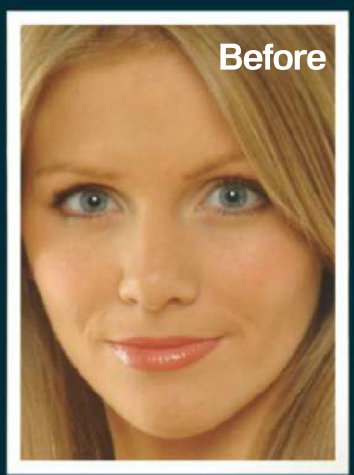


03 Bringing back detail and colour With the topmost screen copy layer still selected, create another duplicate of this layer and change the blend mode to Multiply. Now select the original image layer, make a duplicate and move it to the top layer. Change this layer's blend mode to Color. This brings back the photo's original colour.



04 Finishing touches Now holding your Alt/Option key down, hover your cursor on the line between the Curve adjustment layer and the layer below, and click to group these layers. Do the same for the next three layers below. Go to the top colour layer and create a Hue/Saturation adjustment layer just above it. Change Saturation to roughly +30. Done!

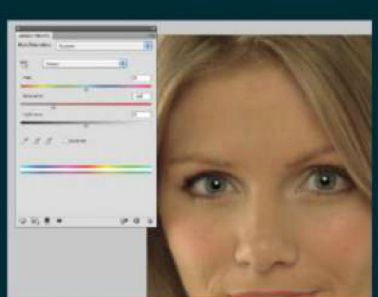




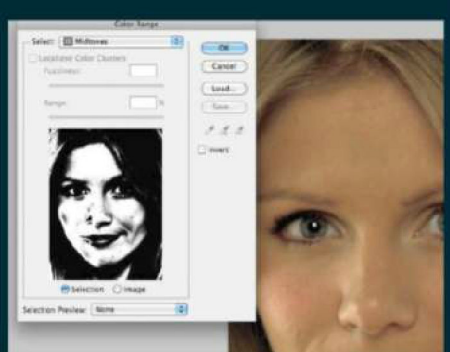
Here we've used a pic that would actually be better suited to high-key treatment – just to show it can work on any image!

Low-key images

Low-key photos are often thought of as high contrast underexposed images. This is not quite true. While they are high contrast, they're still correctly exposed. The details are not lost, as with a typical underexposed image, and you can still make out all the nuances of the shadow area. The following technique can be used on an evenly exposed image to give it a low-key quality. For added fun, we'll use an image that would typically be better suited to high-key treatment to show that this technique can be used on all sorts of images.



01 Set up your layers Duplicate the image layer. Change the blend mode to Multiply and Opacity to 50%. Create a Hue/Saturation adjustment layer, changing Saturation to -50 and the blend mode to Darken. Create a Curves adjustment layer with an 'S' curve to heighten the contrast. Change the blend mode to Luminosity. You should now have four layers: Background (bottom), Copy, Hue/Saturation1 and Curves1 (top).



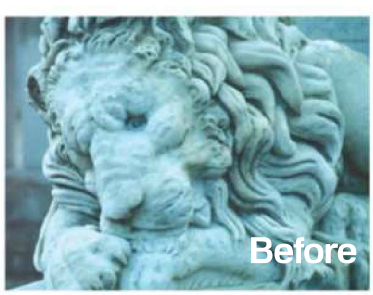
02 Soften the midrange Select the Background Copy layer and then Select>Color Range. Choose Midtones in the Select drop-down and hit OK. You'll see the marching ants selection. Feather this by about 12 pixels, depending on the size of your image (Select>Feather). This softens the selection. Now apply a Gaussian Blur filter of 1-4 pixels. Deselect (Ctrl/Cmd+D) and you're done.

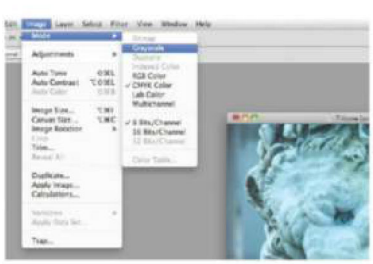
TECHNIQUE 7



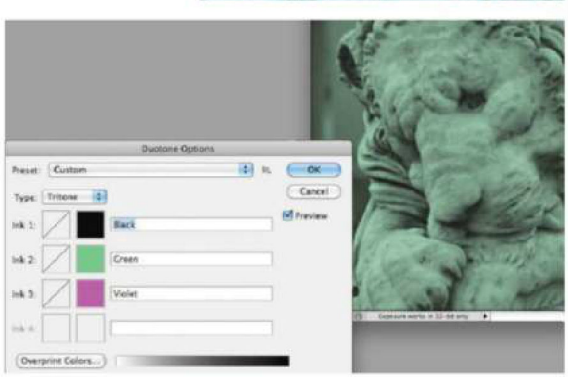


Strictly speaking, a tritone is a black-and-white photo that uses three coloured inks to map the tonal range of the image (the mapping is done using Curves in the Image>Mode>Duotone dialog). Tritones began as a printing method not a photographic process. However, the process can be easily reproduced in Photoshop. It should also be noted that the printed output of a Duotone mode image is wonderfully deep and rich. This is due to having total control over tonal ink mapping, and because the printer can produce a wider tonal range with multiple inks than one ink for a greyscale image.





01 Create the tritone Here you will create an oxidised green tritone using a black base and two colours. Open the image and convert to Grayscale mode (Image>Mode>Grayscale). Now convert to Duotone mode (Image>Mode>Duotone) and load the tritone (Green-Violet).ado file from the CD. Instant tritone! Note: it's usually a good idea to use black as your first 'base' ink, as in the example above.



02 Review the curves Reviewing the ink curves, the black base is lightened. The second ink, green, has its Density increased by 30% at the highlights. The inverse is done with the violet ink, where Density is decreased by 70%. This oxidises our original blue statue image. Experiment to find your own colours and curves to create a unique tritone.

TECHNIQUE 8

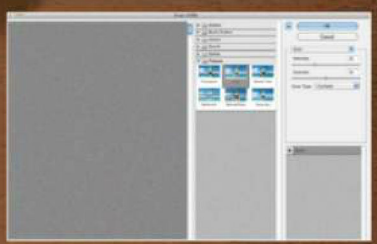
Salted Paper Prints

Salted Paper Prints are one of the earliest forms of photography as we know it. William Henry Fox Talbot is credited with inventing the process in 1840. Traditionally, a Salt Print consisted of paper first coated with a salt solution, and then coated with silver nitrate on one side. After the paper was dried, a negative or object was placed in direct contact or in very close proximity with the paper, and exposed to sunlight for several hours (though UV light is more commonly used today). The advent of Albumen Prints in the 1850s heralded the end of Salt Prints due to their superior quality. However, these two types of prints can look the same, and are often mistaken for each other.

Generally speaking, Salt Prints are deep brown, gold or violet. Alternatively, they can be printed greyscale, without any tinting. Another characteristic of the Salt Print is a textured grain that manifests itself in the entire print. Salt Prints almost always have a gritty matt look as opposed to a glossy finish. Here we'll focus on creating a typical violet Salt Print.



01 Texture and balance Duplicate the image layer and find the edges (Filter>Stylize>Find Edges). Apply the Dry Brush filter (Filter>Artistic>Dry Brush) with Size: 1, Detail: 7 and Texture: 3. Change the blend mode to Overlay at 25% Opacity. Add a Curves adjustment layer, applying a high contrast 'S' curve. Add a Levels adjustment layer, moving the Gamma/Middle input slider to 50.



02 Add a second texture Add a new layer and fill it with 50% grey (Edit>Fill). Then add a Grain filter (Filter>Texture>Grain) and use a Clumped grain set to Intensity: 33 and Contrast: 50. On the same layer, apply the Glass filter (Filter>Distort>Glass) with Distortion: 18 and Smoothness: 7. You will also need to make sure the texture is frosted. Set the layer's blend mode to Pin Light.



03 Colouring and paper texture Add a Hue/Saturation adjustment layer at the top. Click Colorize and set Hue to 7 and Saturation to 22. Add a layer above and fill it with 50% grey. In Filter>Texture>Grain use the Vertical grain type with Intensity: 2, Contrast: 50. Change the blend mode to Vivid Light.



04 Finishing touches Select the first texture layer (above the levels layer). Go to Select>Color Range and then select the highlights. Feather the selection by 12 pixels (Select>Feather), hold the Alt/Option key and add a layer mask. Highlights will be masked out. Optionally, create a new layer above and fill it with clouds (Filter>Render>Clouds). Set the blend mode to Hard Mix at 3% Opacity. Instant water spots!

After

Retouching

Top tips for smoother looks

Welcome to the Retouching section of the book, full of top techniques and tutorials that will help get rid of those unwanted blemishes and enable you to achieve smoother-looking shots

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Ten of the best retouching techniques

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Replicate those commercial styles in film advertising

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Change the colour of a single object in your shot

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Remove lines and wrinkles

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Sparkly eyes with Dodge and Burn

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A retouch project from pre to postproduction

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Use the Spot Healing Brush to paint away blemishes

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Alter noses, double chins, lips and more

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Glam up your beauty portraits

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Pro techniques for smoother looks

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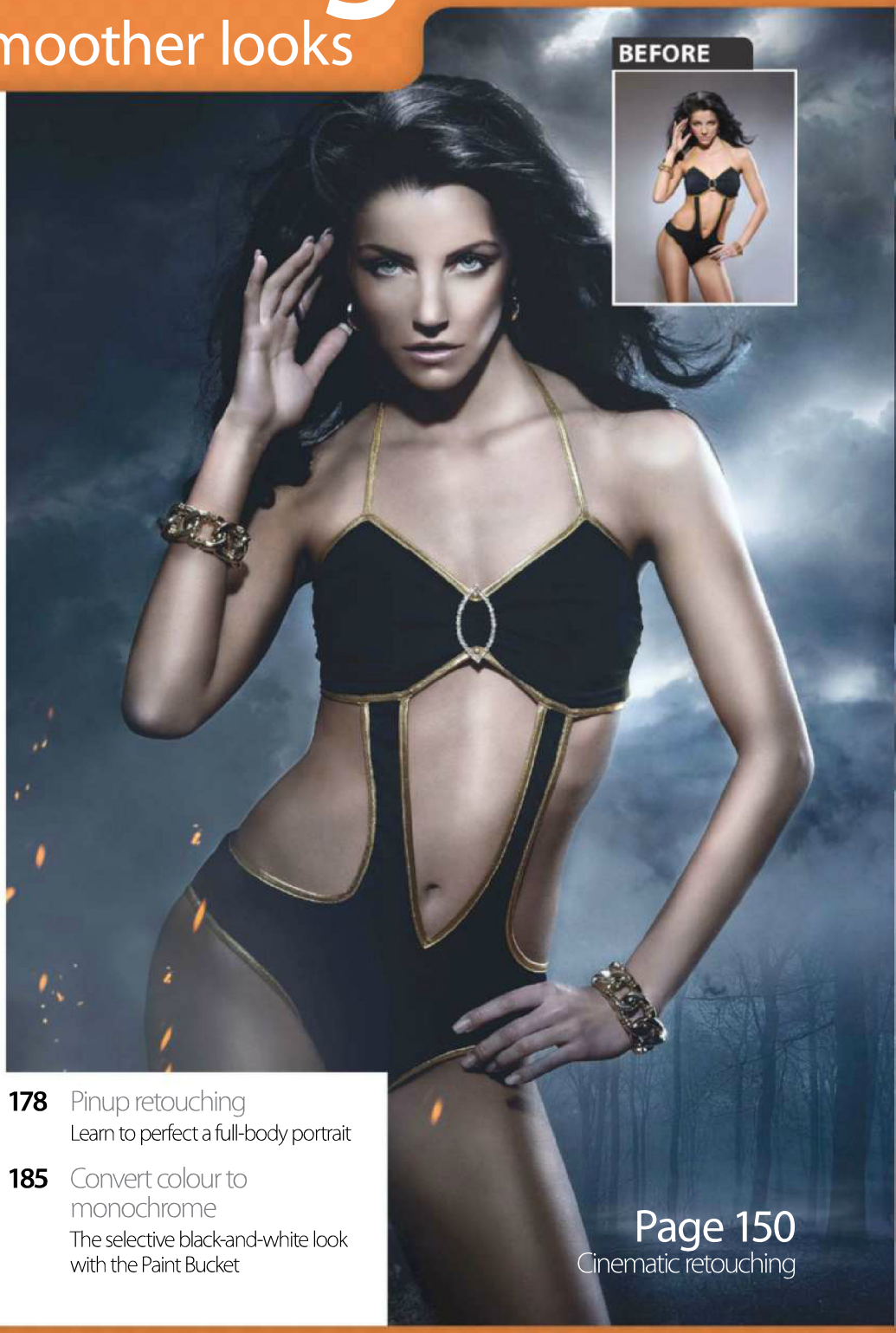
Learn to perfect a full-body portrait

185 Convert colour to monochrome
The selective black-and-white look with the Paint Bucket



Page 150
Cinematic retouching

Source files available

For source files go to page 258 or visit www.photoshopcreative.co.uk/tutorials.php



Page 144
Ten of the best retouching techniques

BEFORE



Page 174
Skin smoothing



Page 155
Change the colour of an object

BEFORE


Ps
Source files available
Start image

Retouching techniques

Retouch portraits to perfection with ten of the best techniques from a professional photographer

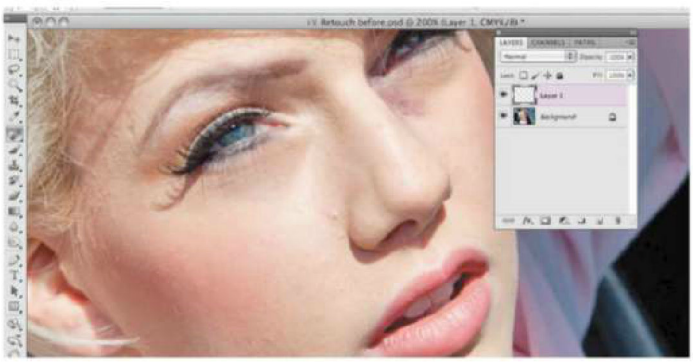
All the techniques you'll come across here are pretty standard for any fashion or beauty magazine worth its cover price. Sure, there are many ways to skin the Photoshop tabby, but the simple fact is that you will struggle to find a picture of a model or celebrity in one of the glossies that hasn't had the skin, eyes, teeth, lips and hair enhanced via some method or another, and that's before we've even got on to the body in the case of full-length portraits.

Like it or not morally, such work seems to make the face more appealing at first glance, at least when in moderation. And that's the caveat; this work should be there to enhance character and beauty, and not distract from it. We've all seen grotesquely over-retouched images and they're never a pretty sight.

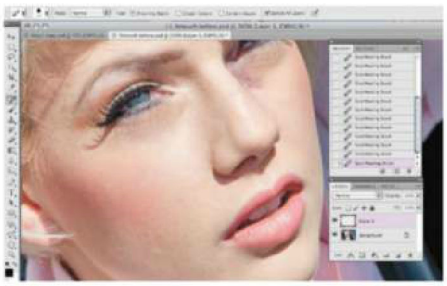
The techniques here are all weighed and measured to provide a sense of subtlety and needn't be applied just to fashion beauties or celebrities; trying them out on your best friends and family could well earn you some favours. Just bear in mind that as an ostensibly beauty-based technique, there's nothing here for major wrinkle removal. Everything else shall be polished, preened and perfected!

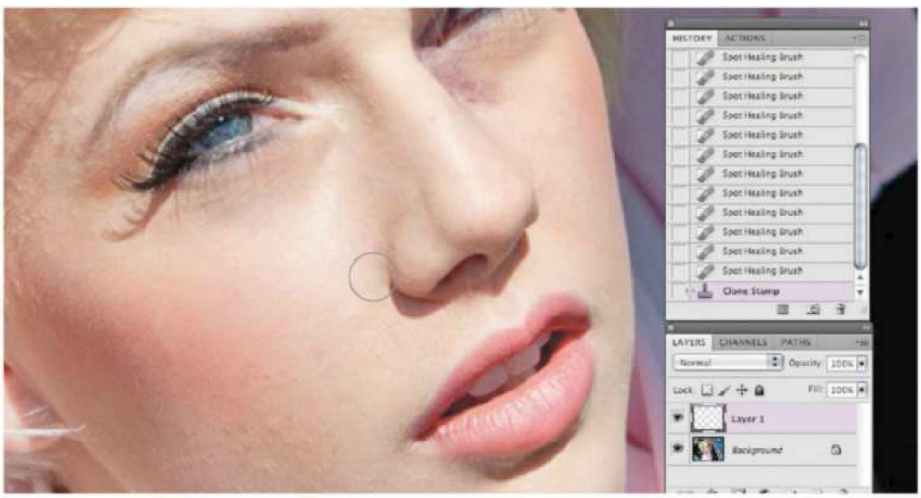
TECHNIQUE 1
Skin healing

01 Set up the Healing tool Start by creating a new layer using the button at the base of the Layers palette. Select the Spot Healing Brush tool (J) and set it to Sample All Layers in the Options bar. Zoom in to 100% with Cmd/Ctrl+Opt/Alt+0. Click and drag while holding the Space bar to get to a suitable starting point to remove skin blemishes.



02 Healing work Now locate your first blemish and make sure that it's in an area of relatively even tone – we don't want to go near edge detail like lips and eyes just yet. Resize your brush to a little bigger than your first blemish using the square bracket keys, click on it and then watch it disappear. Repeat in all even-tone areas.





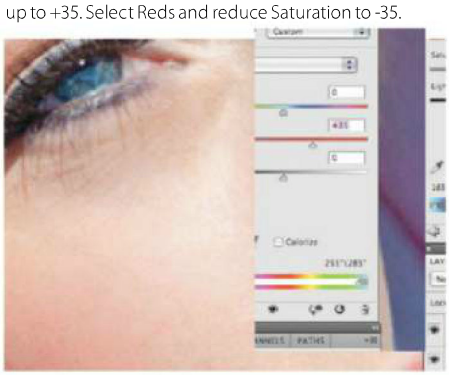
03 Set up the Clone Stamp tool For areas located very close to edge detail, such as the spot underneath the nostril, hit the 'S' key to switch to the Clone Stamp tool and set it to Sample All Layers or Current and Below in the Options bar. As before, use the '[' and ']' keys to resize the brush a little bigger than the blemish.

04 Cloning work Position your cursor in a clean area next to the blemish and away from edge detail and Opt/Alt-click to source the clean area. Next move over the blemish area and click on the blemish to replace with a cloned version of the cleaned area. Repeat the process as needed.

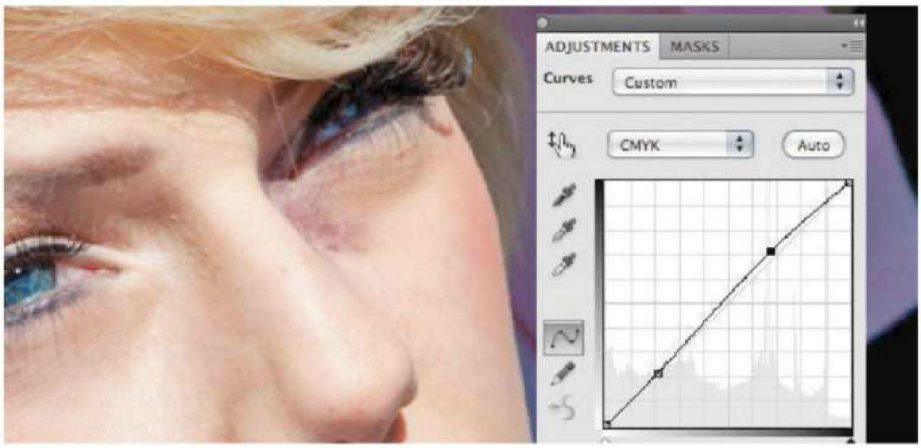


TECHNIQUE 2
Eye brightening

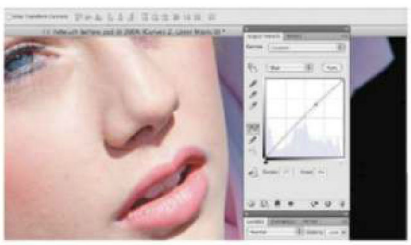
05 **Adjustment for eyes** The eyes need brightening and the colours boosted to draw the viewer in. Add a Hue/Saturation adjustment layer via the menu at the bottom of the Layers palette. Select Blues from the dropdown menu, the 'plus' eyedropper and click around both irises a few times. Push Saturation up to +35. Select Reds and reduce Saturation to -35.



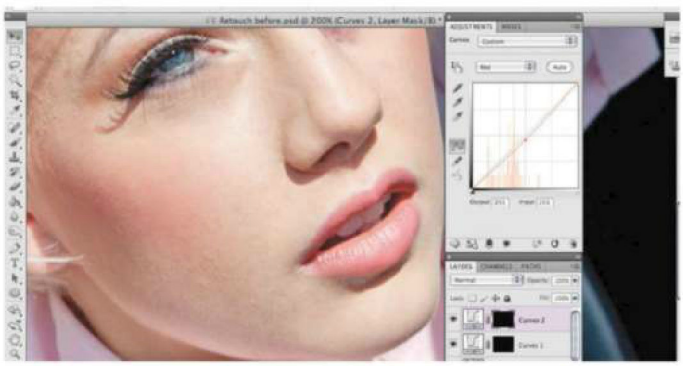
06 **Brush into the eyes** Now invert the layer mask to Hide All with Cmd/Ctrl+I. Take a white brush and paint into the iris and whites of the eye. Cmd/Ctrl-click the layer mask to load it as a selection, then add a Curves adjustment layer. Plot a point in the shadows and one in the highlights, and push the highlights value up.



TECHNIQUE 3
Teeth whitening

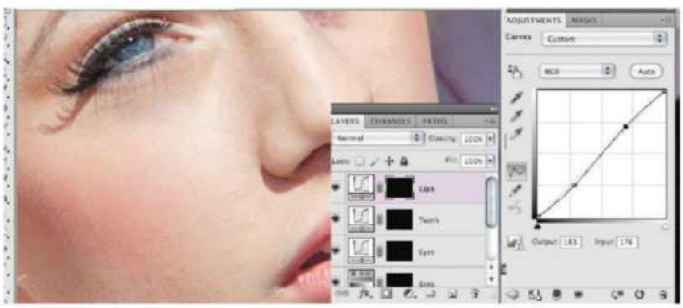


07 **Adjustment for teeth** Move across to the teeth and add another Curves adjustment layer. Push upwards a touch with a single point to lighten then select Blues from the dropdown menu. Push up by a single point to add a fraction of blue which effectively removes any yellowing.

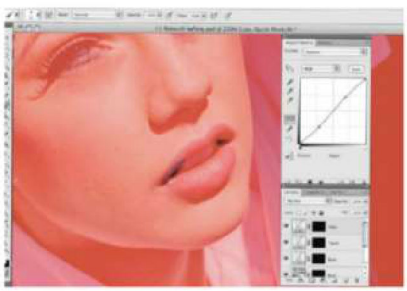


08 **Paint in and tweak** Next invert the layer (Cmd/Ctrl+I) to Hide All and paint into the teeth with a white brush. The model here has very white teeth to start so we remove the Blues. There's some red reflection from the lipstick so we remove this by selecting Reds and pulling down a touch.

TECHNIQUE 4
Lip adjustment



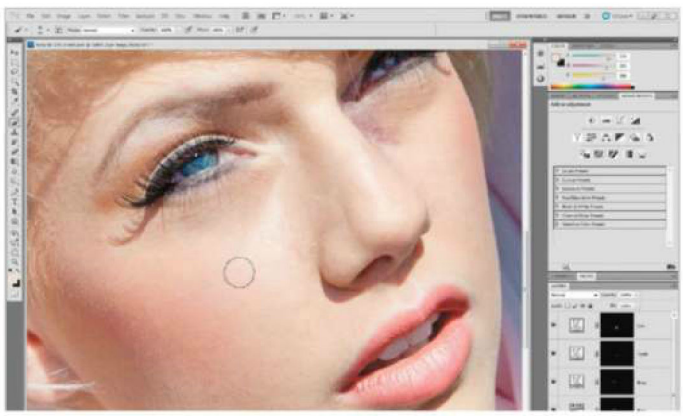
09 **Adjustment for lips** Start by adding a Curves adjustment layer and plotting a point in the shadows and highlights. Pull the shadows point down a fraction, and the highlights point up a little bit to increase contrast. Invert the layer mask as before and Hide All. Now is a good time to rename the layers to avoid confusion.



10 **Paint in and tweak 2** Brush into the lips only with a white brush. You can check you've included all of the lips and not strayed anywhere else by hitting the '\' key to load a temporary mask. Switch to black to brush out unwanted areas with the mask loaded, or brush with white to include more. Press the '\' key again in order to remove the mask.

TECHNIQUE 5
Under eye

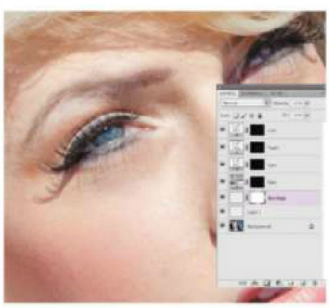
11 **Sample nearby colour** Create a new layer above the blemish layer but below the adjustment layers. Name this 'Eyebags'. We want to avoid removing eyebags entirely for fear of creating too artificial an effect so we're just going to tone down any discolouration and wrinkles. Take the Brush tool and sample a colour below the first bag using the Opt/Alt key.



12 **Brush over the bags** Now press '2' to set the brush to 20% Opacity and resize the brush very large so it covers the entire eyebag and even a little of the eye. Brush over the eyebag once – don't worry about moving into the eye or eyelashes at this stage. Brush over a second or even third time for particularly prominent bags.



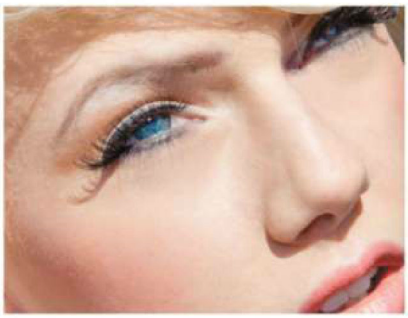
13 **Brush out of other areas** Add a layer mask. Change the foreground colour to black and hit '0' for 100% Opacity. Now brush over the eye and eyelashes on the bottom lid to remove colour. If you stray into the eyebag area, switch to white and brush back in with the layer mask still active.





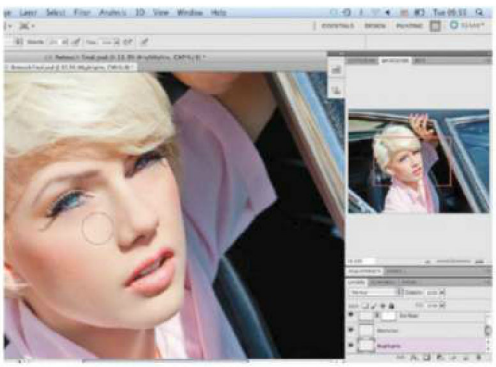
14 **Iron out wrinkles** If there are any lines or wrinkles in the eyebag that you want to reduce further, zoom in and select the layer again rather than the mask. Use the Clone Stamp tool at 50% Opacity to work over each line with a brush as wide as the line, sourcing from an adjacent clean area. Repeat Steps 11-14 for the second eye.

TECHNIQUE 6
Adjust highlights



15 **Sample nearby colour 2** We can use the same 'under eye' technique to tone down any distracting highlights that often gather in places like the nose, inside of the cheekbone, upper lip and forehead. Create a new layer above the last and rename it 'Highlights'. We'll start with the nose; use Opt/Alt to sample a colour from the nose close to the highlight band.

16 **Do the brushwork** Again, set the brush to 20% Opacity and work over as required; no more than three times though or you'll start to lose skin detail. Move to the area between the eye and the nose – just above-right of the cheekbone. Work over again, increasing the size of the brush first off to cover the area as a whole.

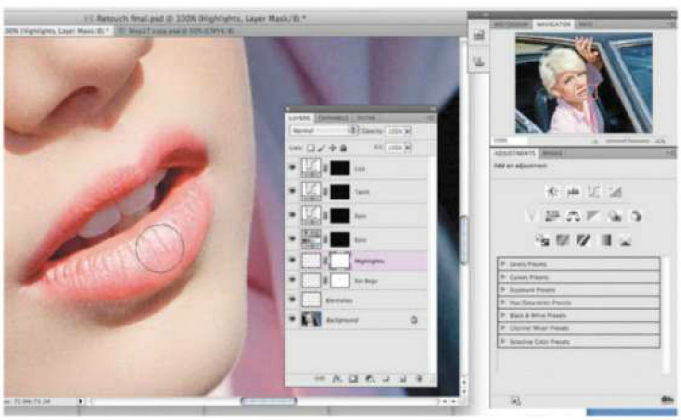


Tip

Add noise for some texture

Some eyebags and highlights will require more work than others. Remember that the more work that's done the more texture that's destroyed, so don't be shy of adding a little noise directly to the layer to simulate texture.

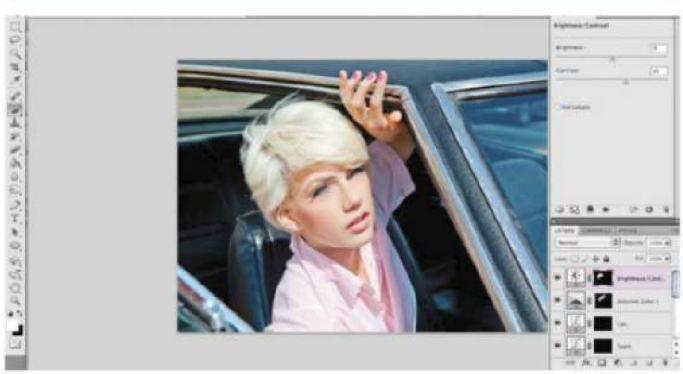
17 **Brush out** Next zoom in closer and move to the area above the upper lip. Take a small brush, sample from a suitable area and trace over the highlight lines on the upper lip once only. Add a layer mask as before and brush out any unwanted areas that we've worked on in the last few steps.



TECHNIQUE 7
Add skin glow

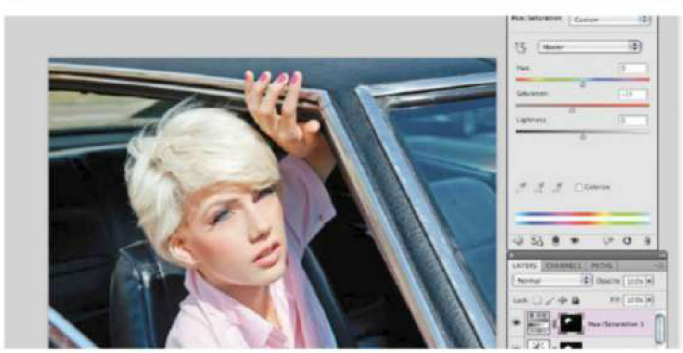


TECHNIQUE 8
Alter hair contrast



18 **Boost hair contrast** We can give the hair a little more sheen with a contrast boost by adding a Brightness/Contrast adjustment layer and pushing Contrast to +25. Invert the mask and paint into the hair with a white brush. You can also lighten the hair if you wish by experimenting with the Brightness slider in the same dialog.

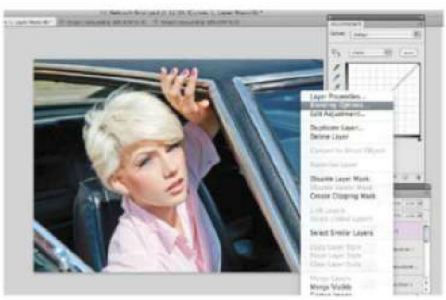
TECHNIQUE 9
Alter hair colour



19 **Change colour if desired** At this stage, we can also alter the colour of the hair if we wish. Cmd/Ctrl-click the previous hair layer mask for contrast to load it as a selection, then add a Hue/Saturation adjustment layer. Drop Saturation for a more pure white, or increase it for more yellow. You can even alter Hue to change the colour completely, depending on the final look you want.

TECHNIQUE 10
Skin touchups

20 Lighten the skin Next add a Curves layer and push upwards with a single point as shown. Invert the mask and paint into the whole of the face, the neck and the hands with a white brush at 100% to lighten a touch. We can then ensure the brightest highlights are protected by Ctrl/right-clicking the layer and selecting Blending Options.



21 Protect highlights At the bottom of the dialog you'll see a section entitled Blend If, with two ramps, plus black and white sliders on each. Hold down the Opt/Alt key and click the white slider on the top ramp to split it in two. Now drag the left half of the white slider all the way leftwards to the black slider. The highlights are now protected.



22 Skin smooth layer Now make sure the top layer is selected and use Cmd/Ctrl+Opt/Alt+Shift+E to create a merged duplicate layer of everything else on top. Then go to Filter>Blur>Gaussian Blur and run a suitable Radius (around 5-15 pixels, depending on the size of the image).



23 Paint into the skin Add a layer mask to this image and invert it to Hide All via Cmd/Ctrl+I. Now take a white brush and carefully paint the blur layer into the skin areas only, avoiding features like eyes, nose edges, lips, face edges, shadow edges and hair.



24 Simulate texture with noise Next hold down Opt/Alt and click the 'Create new layer' button in the Layers palette. Select Overlay from the menu and check the box that appears below. Now go to Filter>Noise>Add Noise and choose an Amount of 10% – we can always drop the strength later. Also check Gaussian and Monochromatic options.



25 Blur the noise and copy the mask Add a layer mask to this image and invert it to Hide All via Cmd/Ctrl+I. Now take a white brush and carefully paint the blur layer into the skin areas only, avoiding features like eyes, nose edges, lips, face edges, shadow edges and hair.



Skin smoothing
Maintaining the natural detail

Smoothing skin is one of the most commonly applied techniques in glamour, fashion and portrait retouching, and probably the easiest to get wrong. The purpose is to even out skin tone and hide problematic areas, yet this is typically done with strong amounts of Gaussian Blur which destroys the natural detail. It's paramount not only to do the majority of the blemish removal prior to any skin smoothing with healing and cloning, but also to even out skin tone first with the technique in Steps 20/21; the lightening effect can hide patchy areas without destroying detail. Once you've got skin to a decent stage, you're not reliant on applying too much blur, and the detail that is compromised can be hidden with Gaussian Monochromatic noise to simulate texture and prevent the overly smooth, porcelain look – a giveaway of retouching!



Cinematic retouching

Source files available

Replicate the latest commercial styles in film advertising

From old favourites such as Attack of the 50ft. Woman and A Clockwork Orange, with their strong graphic design approach, through to the more modern digital approaches, the film poster has always served up iconic visual effects. With the massive success of bold, cinematic phenomena in branding for Twilight and Harry Potter, and so on, we have decided to prove that you don't have to be from a huge Hollywood studio to re-create these hyperreal poster effects. Retouching skills become paramount when presenting your model stock, using the Clone Stamp and Patch tools intensively. Then it's time to get active with blending modes, colour adjustments, layer effects and manual brush techniques – all of these will work together to produce dynamic lighting and hyperreal exposures.

Special effects are also deployed in this workflow using little more than simple stock and traditional Photoshop filters, including fire and mist types, amalgamated with other applications in order to create a comprehensive cinematic result. So be sure to have your popcorn at the ready, switch off your mobile phone, and let us take Photoshop to the movies!

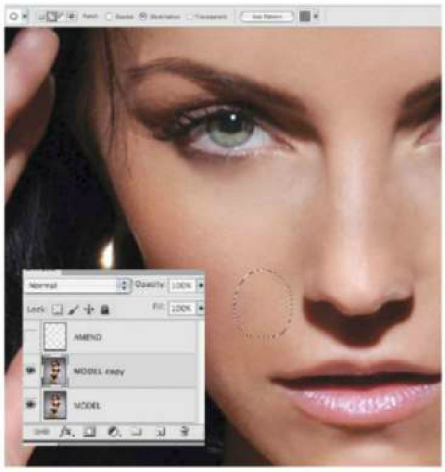
Reshape retouch

To help you retouch the correct areas of this model, we have included this annotated image for you to scrutinise. Here you can see a detailed example of the minor retouches you may otherwise miss like palm wrinkles, torso creases and eye highlights, etc. Another treatment you may notice is the reconstruction of facial and torso sections, for example fingers and nose. The best way to apply these is to make a rough selection around the body section you want to treat, then activate the Filter>Liquify tool. Select the Forward Warp tool, set Brush Density at 20, Pressure at 100 and Rate at 8. Now you can tuck and expand at will.

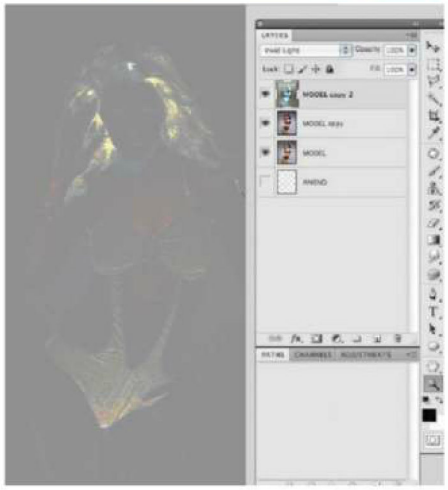


01 Target areas As with any retouch style, apparent defects (in a creative sense) must be addressed before visual effects are applied. Importing your own model image ('iStock_000012464245Small.jpg' from **http://bit.ly/15yv0l**), zoom in at 100% and, on a new layer, circle areas you wish to amend, using the Brush tool. As there may be many, this is a good way not to miss any out. Once complete, duplicate your model layer (Cmd/Ctrl+J).



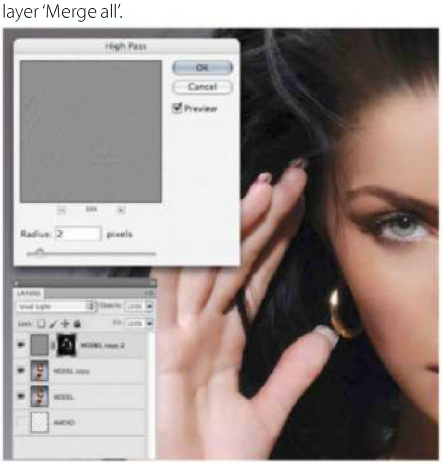


02 Clone Stamp and Patch tools You can apply your retouching to this layer without consequence. For a smooth process select the Clone Stamp tool (set at 30% Opacity) and rectify image areas – Opt/Alt-clicking from clean areas. Sometimes this treatment can wipe skin texture, so reapply by selecting, dragging and placing using the Patch Tool, set to Destination.



03 Skin softening initiated We're now on the home straight with retouching. Looking closely, you'll see that your model's skin shows many bumps. When sharpening later these can really show up, so we need to smooth them now. Begin by duplicating your model copy layer and set blending mode to Vivid Light and invert (Cmd/Ctrl+I).

04 **Skin softening finished** Select Filter>Gaussian Blur, applying a 2px Radius. Select Filter>Other>High Pass, applying a 2px Radius. Select Layer>Layer Mask>Hide All. Now select a soft-edged white brush at 80% Opacity and zoom in at 100% to apply. Press Cmd/Ctrl+Opt/Alt+Shift+E, repeating three times for noticeable effects. Once satisfied press Cmd/Ctrl+Opt/Alt+Shift+E again. Name this new whole layer 'Merge all'.



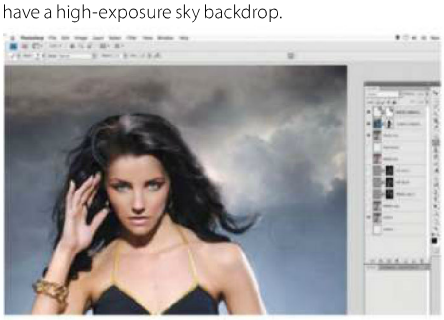
05 **Pore treatment** At this stage you can reapply some of the pore texture in the facial area, recapturing a sense of realism. Copy and paste in face textures from the original Model layer, setting a Luminosity blending mode at 40% Opacity, and start softly erasing edges. Merge all into an additional new layer before you continue to the next step.



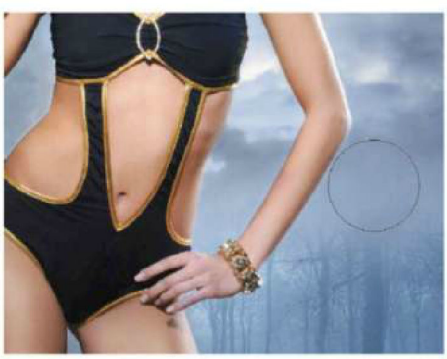
06 **Backdrop atmosphere** Copy and paste in stock.XCHNG's 'Storm 2' image. Vertically flip this and rescale before applying a Soft Light blending mode. Add a layer mask and erase effects from your model using a soft-edged black brush (100% Opacity). Take notice of how light falls on our model as this will determine your backlight effects.



07 **Background light source** Copy and paste stock.XCHNG's 'Clouds' image, horizontally flip and place in the top right corner of your composition. Set a Screen blending mode and apply a layer mask, integrating layer edges with a 70% soft-edged black brush. Repeat with stock.XCHNG's 'before the storm' image and/or other sky stock, applying Screen, Hard Light and Overlay blending modes (to highlight and darken respectively) and integrate edges, until you have a high-exposure sky backdrop.



08 **Woodland stock** Build up your cloud layers to create exposed light from top right, to shade bottom right, following the original lighting on our model. Merge all the effects into a single new layer. Copy and paste in stock.XCHNG's 'Misty Forrest' image, rescale and position in the bottom right corner. Apply a Soft Light blending mode and layer mask, integrating edges.





09 **Mist it up** Copy and paste stock.XCHNG's 'Dark clouds' image. Desaturate and invert this layer, setting a Soft Light blending mode. Place above your woodland area, apply a slight Filter>Gaussian Blur and mask away edges, integrating and creating a mist effect. Merge all into a new separate whole layer, duplicate this, then select Image>Adjustments>Shadow/Highlights. Set Highlights values at 50% and other values to 0.

Simple adjustments

Pay attention to the detail

Minor adjustments can go a long way. Attention to detail is everything, especially when constructing your background sky from various stock. Often you'll discover perfect sky stock, but once applied to your image with blending modes, colour variations emerge. Rectifying this is simple. When applying darkening blends, such as Overlay and Hard Light, a quick desaturation of your layer will work wonders. When applying a Screen blending mode, colours show through stronger, so tweak and match through the application of simple Hue slider options.

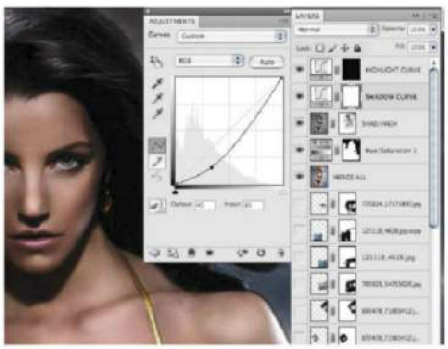


10 Over exposed Set this layer's blending mode to Multiply at 90% Opacity and apply a layer mask. Next, add a Hue/Saturation layer from the Layers palette's 'Create new fill or adjustment layer' options. Decrease Saturation to -30 and place this layer beneath your Shadow/Highlights. Mask through background sky colour. Activate your Shadow/Highlights layer mask and apply a 10-20% Opacity, soft-edged black brush to highlighted areas of your model's skin, where light falls.



11 Refining effects In this layer, you are looking to achieve a bleeding light effect in the sky, as well as contrasting highlights on the model's skin – all creating a dramatic exposure in your image. Brush opacities will vary to obtain strength effects, but take time and you'll achieve a good balance (see the 'before' and 'after' thumbnails for an example).





12 Curves layers First create a Curves layer from the layer adjustment options. Create strong blown highlights and then activate your layer mask thumbnail and hit Cmd/Ctrl+I. This will invert it black and hide your effect. Add another Curves layer, but this time with strong shadows and repeat the inverting process.

13 Curves masks Apply a soft-edged white brush from 5-15% Opacity, varying sizes to accentuate highlighted and shaded skin tones. This will produce a gloss effect. Raise Opacity to 75% and apply to backlighting on your Curves highlights layer mask, to create a strong bleeding light effect. This is just a base effect, so don't overdo it or increase opacity levels much more than suggested. You may also wish to amend your Highlight/Shadows layer at this point.

14 Colour conversion Merge all effects in a new separate whole layer and then copy and paste that into a new document, which you'll be working with for now. You can proceed with your original document, but all adjustment layers will be erased. Save this new copy document as 'Film Effect.psd', so you don't lose any workings, then select Image>Mode>Lab Color.



Tip

Apply smoke effects

To apply smoke effects press Cmd/Ctrl+Opt/Alt+Shift+E, create a black square shape layer and apply Filter>Render >Clouds. Apply Soft Light blending at 55% Opacity and integrate edges using a layer mask. Create a new light grey-filled layer beneath your merged layer, apply a layer mask and erase with a soft, low opacity brush to let other effects shine through.



15 Curves control Apply a Curves layer from the 'Create new fill or adjustment layer' options. Activate the Curves flyout panel and select Load. Upload the 'She Wolf effects.acv' example at **http://bit.ly/15yv0l**. You can tweak Lightness and the 'a' and 'b' values to get effects to your taste. Activate your model layer and select the Channels palette.



16 Sharpen and noise Activate the Lightness channel and select Filter>Sharpen> Smart Sharpen. Set Amount to 200%, Radius to 1px, Remove to Gaussian Blur. Activate 'a' and 'b' channels, applying a 2px-Radius Gaussian Blur. Select the Lab channel and your model, then Filter>Noise>Add Noise. Set Amount to 1%, Distribution to Gaussian and activate Monochromatic.



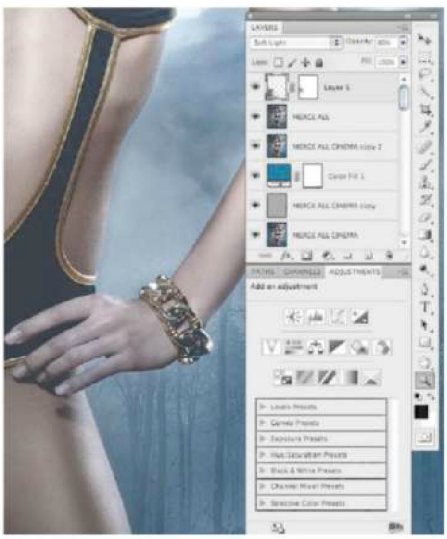
17 **High Pass effects** Merge all layers into a new separate layer (Cmd/Ctrl+Opt/Alt+Shift+E), then copy and paste back into your original image document. Duplicate this new layer and apply a Gaussian Blur (with Radius at 5px) and Screen blending mode. Next, select Filter>Other>High Pass and set Radius to 6px. Lower this layer's Opacity to 10%.



18 **Layer stacking** Select Fill Color from adjustment layer options, and pick a dark blue tone. Set the blending mode to Soft Light, Opacity to 65%, Fill to 60%. Duplicate your newly pasted layer once more, place it at the top of your layer stack and decrease Opacity to 50%. Merge all as before into a separate layer.



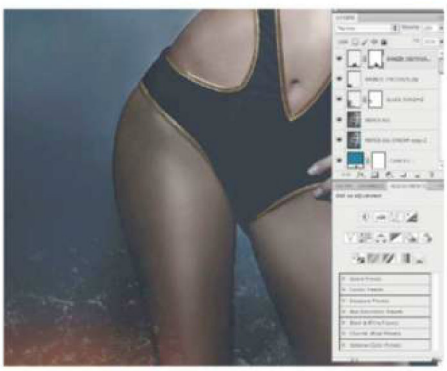
19 **Added shadow** Merge all into a new separate whole layer once more, selecting Image>Adjustments> Hue/Saturation, and decrease Saturation to -50. Next apply a Color blending mode, with Opacity at 30%. Create another new layer and paint a soft black brush to the bottom left of your image, setting blending mode to Soft Light, at 80% Opacity. Next copy and paste stock.XCHNG's 'Burnt Paint' image into the composition.

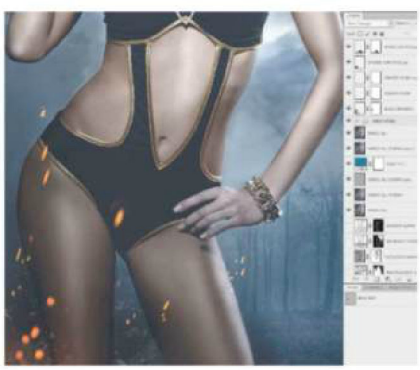


20 **Apply texture** Desaturate this new texture layer, then rescale and position it in the bottom left-hand side of your image. Select Blending Options from the Layers palette fx menu. Holding Opt/Alt, click on the This Layer shadow slider, splitting it to a value of 0/95. Drop the Opacity to 19%. Duplicate this layer, reposition and then edit with layer masks.



21 **Fire glow effects** Create a new layer. Select a soft-edged orange brush. Apply over texture layers. Apply a high Gaussian Blur filter and Vivid Light blending mode at 60% Opacity. Soften by integrating with a layer mask and 30% Opacity, soft-edged black brush. Duplicate the layer, apply a layer mask and adjust opacity to taste.

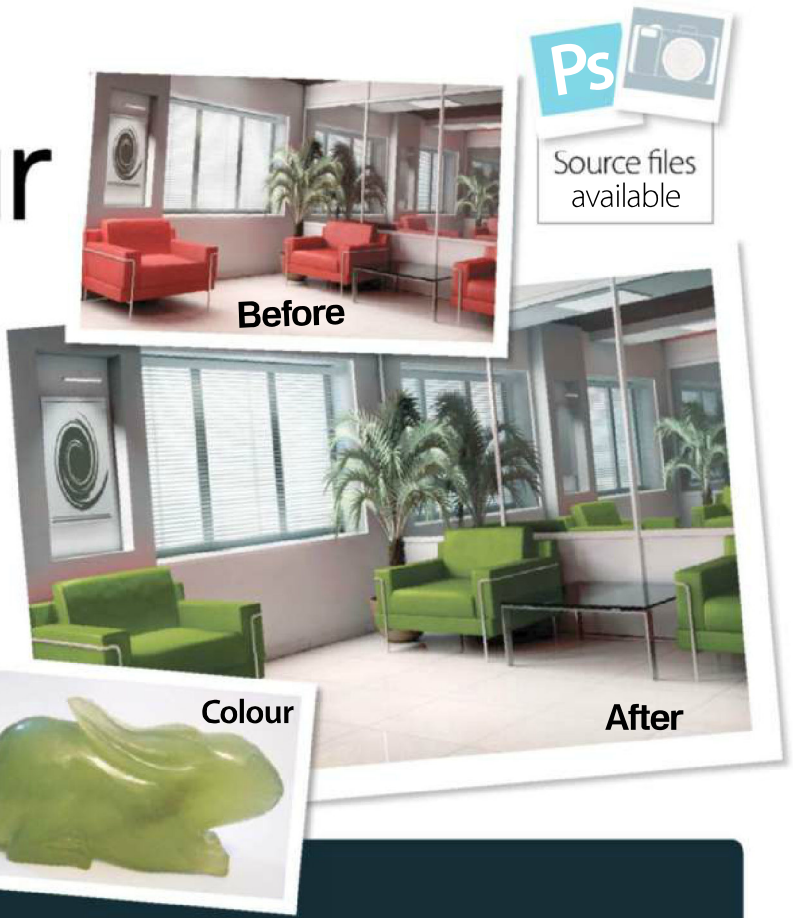




22 **Fire spark effects** Use 'iStock_000013631940Small.jpg' from **http://bit.ly/15yv0l** to create fire effects. Make a group titled 'Fire Sparks' and copy and paste and layer up fire sparks from your stock image into this group, rescaling, positioning, applying Screen and Linear Dodge (Add) blending modes, while varying opacity. Apply Gaussian and Motion Blur filters (both with Radius set to 1px) to create movement.

Swap colour

Try out a colour from another image to see what looks best for your subject



The Color Replacement tool offers a few different ways to change the colour of an object using another as a reference. Here we wanted to see how these chairs would look with a green colour taken from a jade stone. Similar to the method used by the Brush tool, a replacement colour can be painted onto an object without the need for a selection or marquee. Here's how it's done in a few quick steps.

Quick tip: When using the Color Replacement tool around the edges of an object, zoom in close and use a small brush diameter. This will make sure each pixel is accounted for and that the new colour is added correctly

VARY THE HUES

Tweak dull tones or inject a completely new one



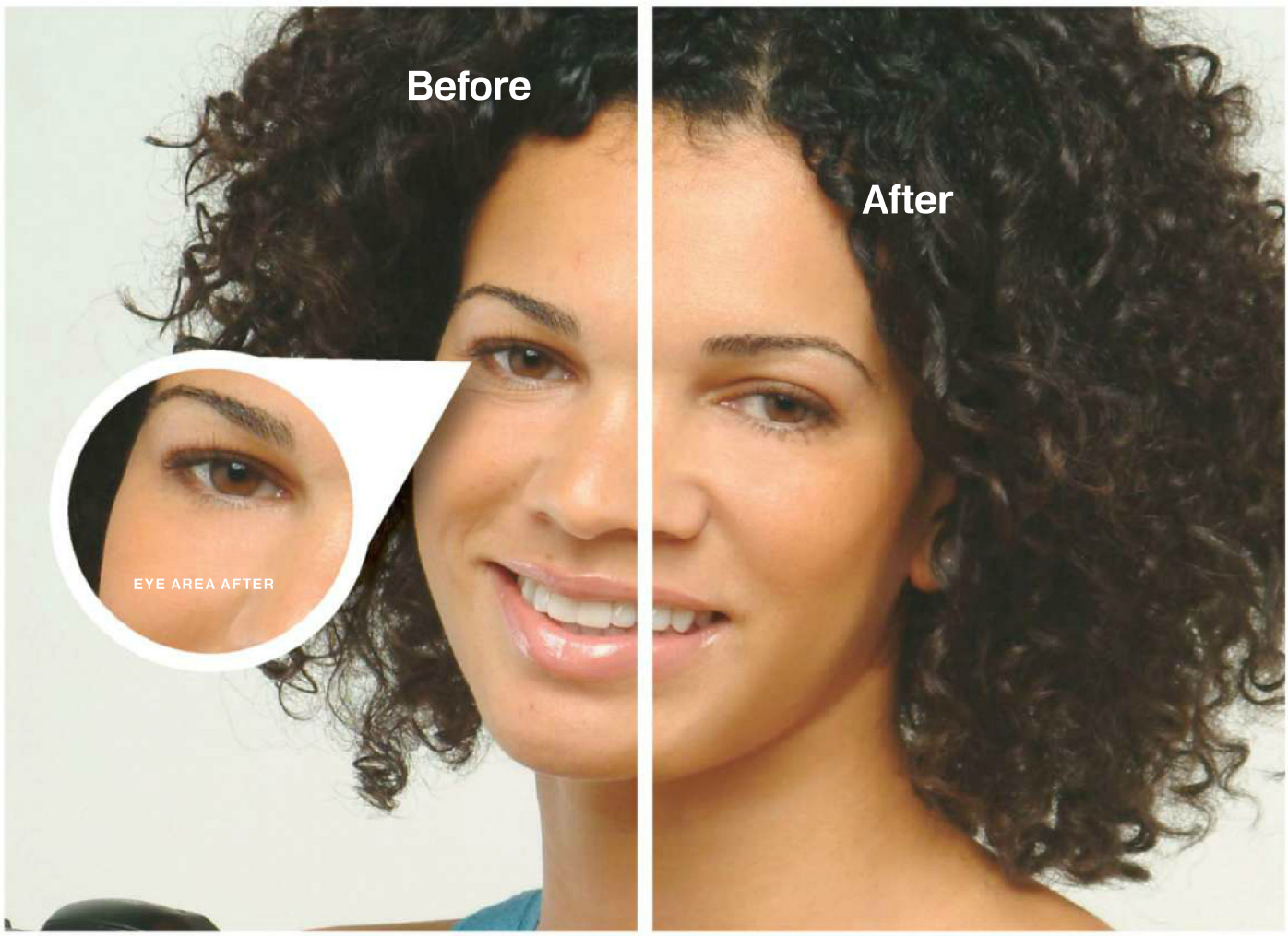
01 Find a source image Open the office image from **http://bit.ly/15yv0l** and find another picture containing the colour you want to use. The image can be of anything. Select the Eyedropper tool (I) and click once on a colour to set it as the Foreground swatch.



02 Set up the tool Open the image you want to work on. Select the Color Replacement tool (B) and, in the Options bar, set Mode to Color, Sampling to Continuous, Limits to Contiguous and Tolerance to 30%. Increase the brush's size until it's clearly visible.



03 Apply the colour Using the crosshairs supplied in the centre of the brush, paint over the object without straying beyond its edges. Notice how only the colour that's clicked on changes to the new, replacing one. Increase the Tolerance value to cover larger areas.



Retouching tools

Source files available

Remove forehead and neck lines, laughter lines, eyebag wrinkles and crows'feet – and just about any other wrinkle that stands in the way of smooth, ageless skin

You can now roll back the years with this wrinkle-removing technique or, if you're working with someone fairly youthful, use it simply to soften the crease lines of a particularly expressive face.

We'll be using four wrinkle-removal tools: Spot Healing/Healing, Clone Stamp, Patch and the common Brush tool. Each has its own use and advantages, which will become clear.

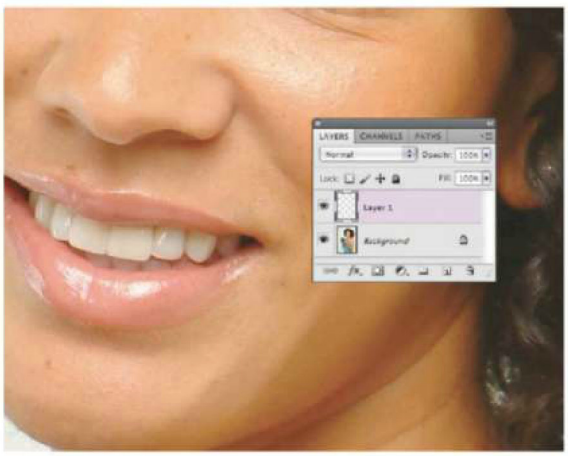
The Spot Healing (CS2 only) and Healing brushes are fantastic at working away wrinkles in areas of fairly even tone, where there's little change in lightness or contrast in proximate detail. This means all areas of the forehead and neck, bar the very edges where hair or background detail can leave you with a blurry mess.

In these situations, the Clone Stamp is king. As the Clone Stamp doesn't have the blending properties of the Healing brushes, it's best used in Lighten mode and at a reduced opacity of 50% .

The Patch tool works best on larger areas where tone alters, such as the cheeks where the contours provide subtle changes in shading. Healing can trip up here. Close to the nose, Healing or Patch won't work, and we want to keep the area of shadow that suggests cheekbone definition, so soften things with a lightening layer, the Brush and a nearby colour.

REMOVE WRINKLES

Create some smooth skin



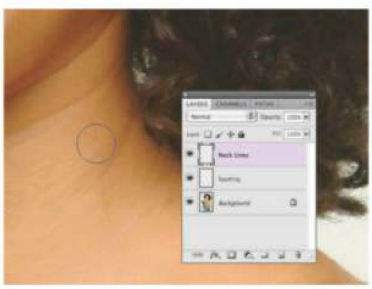
01 Analysis Open the tutorial file from the disc. The first thing we need to do is create a new layer with the appropriate icon at the bottom of the Layers palette, then we move around the image to have a good look at any problem areas by hitting the 'F' key for Full-screen mode, holding down the Spacebar and then dragging.



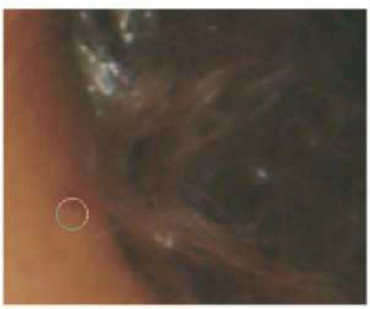
02 Blemishes Next, rename the layer 'Spotting' and start by removing any small blemishes. Select the Spot Healing brush (CS2 only) or Healing brush, making sure it's set to Sample All Layers in the Tool Options bar then work away all spots and moles. For those blemishes that Healing doesn't do the business for, switch to the Clone Stamp tool instead.



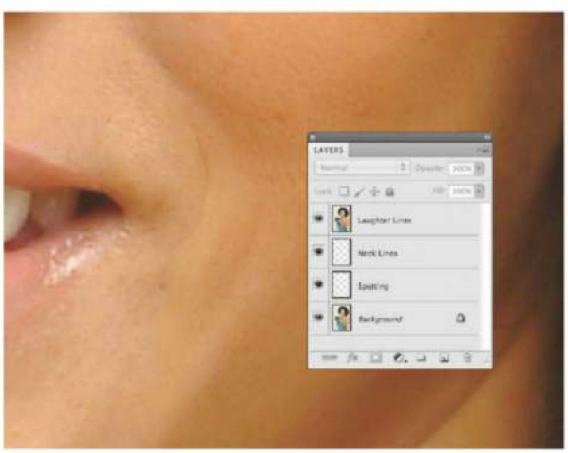
03 Neck lines Now create a new layer and name it 'Neck lines'. Select Spot Healing or Healing and click away at the neck lines bit by bit with a brush considerably larger than the line thickness. Don't be tempted to click and drag along the neck line.



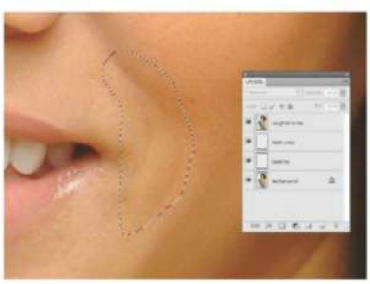
04 Under the chin For the very stubborn crease lines just under the chin where Healing tends to make a mess, we're better off using the Clone Stamp tool set to Lighten mode at about 50% brush opacity. Source underneath and work over a couple of times, resourcing the second time.



05 Close to hair The same technique can be used for the neck line areas that approach the edge of the neck and hair. Here Healing brushes tend to stumble, and Clone Stamp in Lightness mode is king. Work them away slowly until all traces are removed.



06 Laughter lines Next, create a new layer and hold down Alt/Option while you click the triangle at the top right of the Layers palette to access the menu. Keep the button pressed, and select Merge Visible. A merged version of all your corrections so far is created on the new layer. Name this layer 'Laughter lines'.



07 Patching up Press Shift+J to cycle through to the Patch tool, then carefully draw around your first laughter crease line, including a fair bit of surrounding information. Now move the pointer inside the selection and click and drag to an area of clean skin further out on the cheek.

Tip

Non-destructive edits

You don't need to use the Clone Stamp or Healing tools on your background layer, or even a duplicate layer that adds to file size. Instead, create a blank layer and just ensure the tools are set to Sample All Layers in the Tool Options bar. If you don't like the work done, discard the layer and start again. The Brush tool should also be used on a new layer – Patch is the only one that requires base info to work on.

Tip

Patch strategy

A disadvantage of Patch is that we have to duplicate info first with Merge Visible, which makes permanent any work we've done below, as it won't show through. A solution is to do Patch work first, so anything above can still be altered when you're done – you can fine-tune the opacity of each layer to show a little wrinkle detail through if you don't want things to look overly smooth.

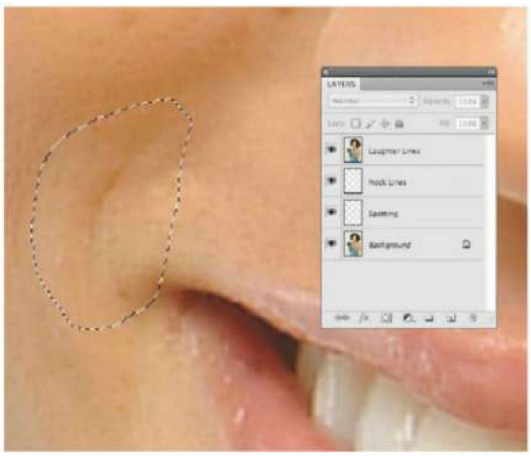
Tip

Brush care

When you use the Brush to work over areas like cheekbone creases, you're masking detail with solid colour. At 100% this'll look like a block of colour and very artificial. Reduce layer opacity to ensure enough detail shows through to keep it looking real. Using layer opacity rather than brush opacity lets you chop and change to suit.

IMAGE-CONSCIOUS

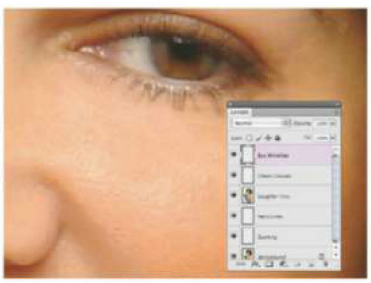
Polishing up that look



08 Cheekbone creases Repeat this for the other crease lines, but don't touch the large crease areas either side of the nose that border the cheek bones with the Patch tool. Instead, create a new layer and set it to Lighten and name it 'Cheek creases'. Then select a soft-edged brush and set it to 50% opacity.



09 Brushing over Sample a lighter area near the crease shadow by holding down Alt/Option, then carefully brush over your shadow. Repeat with another sampled colour. Do the same for the other crease shadow then drop the layer opacity to suit and show some underlying detail so that things don't look too smooth.



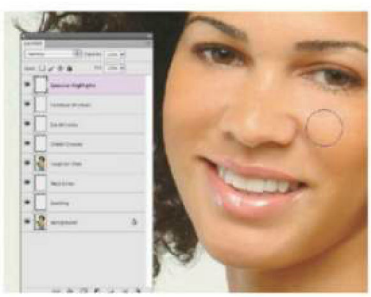
10 Eye wrinkles Forget the Healing tools on the eye bags, as they're so close to the eye that you haven't got a chance. Instead, create a new 'Eye wrinkles' layer and use the Clone Stamp tool set to Lighten at 50% opacity to carefully work the lines away. Resource information repeatedly with the Alt/Option key.



11 Between eyelashes Be very careful when deleting wrinkles that sit underneath the eyelashes. You'll have to move between them carefully, sourcing information from below. When you've sorted the wrinkles below the eye, remove any 'crows' feet' lines at the edges of the eye.



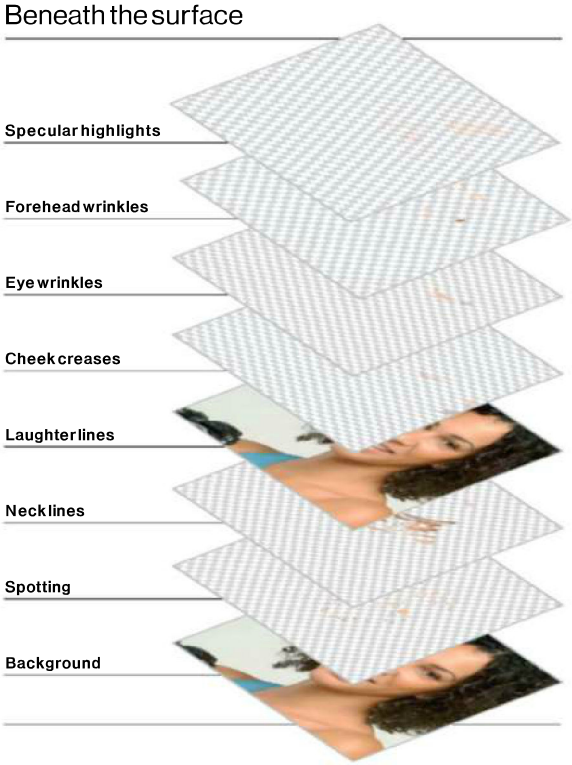
12 Forehead wrinkles Next, add another new layer and name it 'Forehead wrinkles'. Use the Spot Healing or Healing brush to carefully delete any forehead lines – again click-by-click rather than dragging across the whole lines. Where lines meet hair at the edge of the head, change to Clone Stamp.



13 Specular highlights Finish off by adding one more layer to reduce specular highlights on the cheek and nose. Set the layer to Darken, take a soft brush at 50% opacity and sample a colour from close to the highlight patches. Work over the patches, and then drop the layer opacity to suit.

The layer structure

Beneath the surface



Add emphasis to eyes

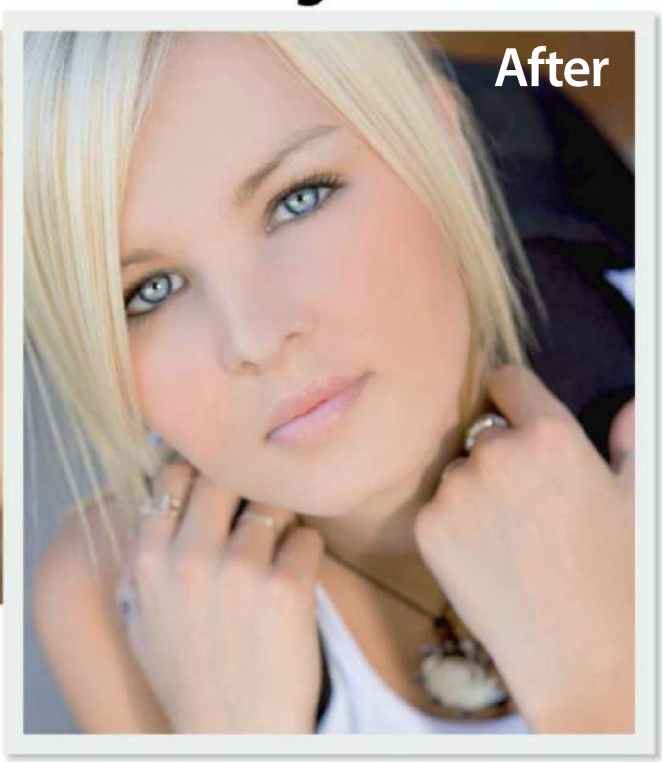
Use Dodge and Burn to give the eyes a sparkle

It's a well-known statement that a person's eyes are the windows to their soul. Based on this, we have decided to let you in on a very quick method of drawing more attention to them in a portrait image.

To add a little bit more punch to the eyes, we have decided to use two tools for the job, which are Burn and Dodge. The first of these tools is really great for deepening shadows, which consequently makes the highlights stand out more. However, in order to really create a polished effect, the Dodge tool is undoubtedly the perfect way to add that all-important sparkle.

Give it a go, and you will soon see that it only takes five minutes to add emphasis to eyes in your photos.





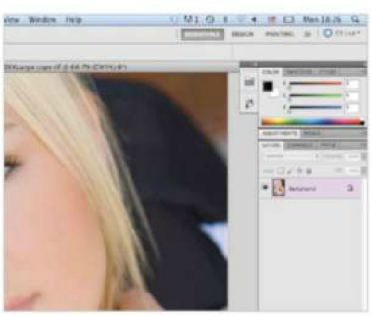
Quick tip: For an extra boost, use the Burn tool and a small brush to darken the eyelashes along the top and bottom

USE THE DODGE AND BURN TOOLS

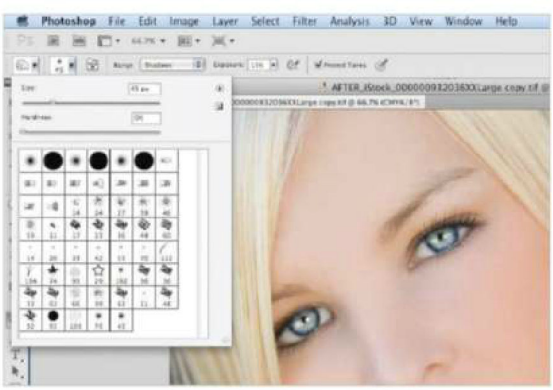
Add contrast to eyes in three quick steps



01 Non-destructive editing To edit non-destructively on your image, drag the image's layer onto the Create New Layer button in the Layers palette to duplicate. This way you can return to the original image at any point while editing.



02 Lighten Pick the Dodge tool and set its brush size so that the tip covers the coloured area of the iris. Set the tool's Hardness to 20%, and in the Options bar change Range to Midtones, Exposure to 30%, and tick the Protect Tones box. Softly paint over the iris to add contrast and brightness.



03 Darken the edges Select the Burn tool and set it to 15% Hardness with a brush size that fits over the outline of the iris. Set the Range to Shadows and Exposure to 15%. Apply the brush to the outside edge of the iris, making the area darker.

Photoshoot to Photoshop

Follow this creative retouch project from pre to postproduction, covering photoshoot regulations, retouch methods and photo-editing techniques

When it comes to shooting fashion, you can never do too much preparation. The first thing to do is to communicate with your art director or client to find out exactly what they want from the shoot. Find out if there's a particular look they want, and ask to see headshots of the model(s), as well as samples of how their clothing and make-up will look, if already pre-determined. If you've been given more creative freedom, generate ideas and meet up with your client beforehand to show them images/sketches that you think might work.

Once you know the concept, you must ensure you have the right kit. We chose to conduct our shoot in a studio, to give us full control over the light (ideally you need black-out blinds or curtains on windows, and a door that can block out external ambient light). A kit with at least two or more lights is advisable. Light modifiers are also invaluable: softboxes, umbrellas and beauty dishes are all vital for creating soft, even lighting, while reflectors, snoots and gobos are perfect for more precisely controlled pools of light.

When working out your lighting setup, look at websites and books to get a feel for the sort of layout you should be aiming for, then ask a friend to sit in while you experiment with getting the right angles and intensity to create the look you want to achieve.

On a professional job, communicate with the art director, make-up artist(s) and stylist(s) so you're all on the same page. If your client is providing the model, it's useful to meet in advance to discuss the concept, giving them time to prepare for the day. If they look awkward and lost, your shots will too.

If it's up to you to find your own model, your first port-of-call should be a professional modelling agency. There are plenty of galleries with models of all shapes and sizes and a wide variety of looks. It's simply a matter of finding the right one to suit your concept. When it comes to money, generally you get what you pay for. Yes, some models will be more expensive to hire than others, but choosing a more experienced model can be money well spent. A seasoned pro will know how to interact with a photographer, how to take direction and will also know how/when to take the initiative.

That's not to say you can't get good results with an amateur model. If your budget is modest, photographing a friend or looking for models advertising themselves as being available for TFCD or TFP (time in return for a CD or prints from the shoot) is a good starting point. On the shoot itself, be confident, experiment with angles and poses, direct your model and always tell them how good they look – put them at ease in front of the camera and you're far more likely to go home with the shots that you want.



A The pose in this shot was adopted to suggest the movement of the model towards the camera. We chose to keep the limbs stiff and the fingers straight to be in keeping with the cybernetic theme



B The 'character' being adopted by the model was that of an artificial/bionic woman. In this particular shot, we decided to communicate the strength and power of our cybernetic model



TECHNIQUE 1
Setting up the shot

01 The right backdrop Choosing the right background for your photograph is essential – it really can make or break a shot. In this case, however, the client needed the final shots to create a piece of artwork in Photoshop, so the background wasn't such a great concern as it wasn't actually going to feature in the final image. In this instance, we just had to make sure that the backdrop was smooth and monochrome for clean and easy cutouts.



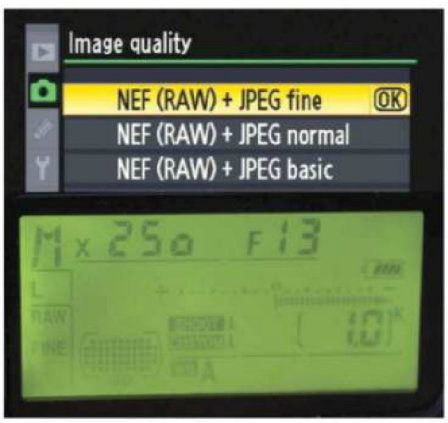
02 Degrees of separation With this in mind, we picked a plain, dark backdrop that still fitted with the look and feel of the shoot, but had a slight sheen to it, making it easier to separate the model from the background itself. White would have been the easiest background for cutting out the model afterwards, however, in this case we felt that it was important to get a feel for the mood of the final piece, and wanted to avoid bouncing too much light back onto the model.



03 The right light The brief requested that the model be shot with fairly neutral lighting and without too much contrast, to enable effects to be added later on in Photoshop. To ensure an even look, a softbox was used to the left side of the model, and another strobe with a beauty dish fitted to the right. A reflector was used to bounce light back into any remaining shadows.



04 Camera setup With the camera on a tripod, we worked in manual mode for better exposure. The camera would record RAW files and JPEGs simultaneously, with the shutter speed set to sync with the studio lights at 1/250 sec. Lights were adjusted for brightness and the lens aperture set with exposure and depth of field in mind.



05 Give direction Don't just expect your model to know what you want them to do right from the start; give them something to work with. If it means demonstrating the poses you want them to adopt, or showing them images from which you're taking inspiration, then so be it. Our model knew exactly how to hold herself in front of a camera, so a small amount of input to tweak her poses to fit the client's requirements was all that was needed.



06 Collaboration Having an art director and/or a stylist at the shoot ensures you keep your model looking well groomed while providing an opportunity to discuss ideas with everyone involved as you work, helping the shoot to evolve as a result. Collaborating with others can be a bit of a balancing act, but keeping the lines of communication open and listening to others' ideas should keep things running smoothly.

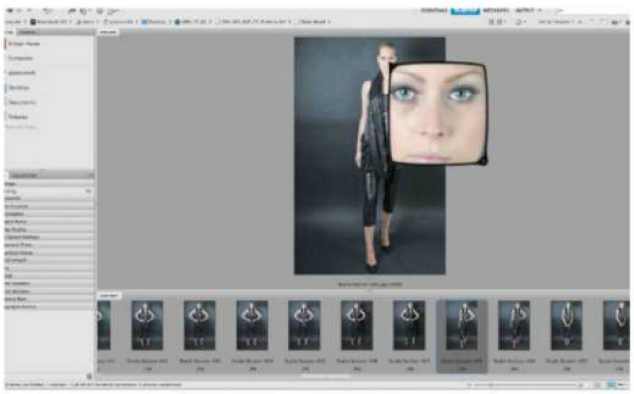


07 Shooting tethered Shooting with the camera connected to a laptop meant that the photographer and client had the opportunity to take a close look at the shots at regular intervals. Stopping for quick breaks gives the model a chance to relax while the images are reviewed to ensure everyone involved is happy with the results, as well as inviting further opportunities to discuss new ideas.



TECHNIQUE 2
Preparing the image

08 **Photo selection** With your dual RAW and JPEG files from the shoot, it's time to choose the best shots. Keep in mind shapes and angles orchestrated in your background. Some model shots will already incorporate lighting effects corresponding with your photo-edited scenes – this can economise retouch times. Ultimately composition and production values will lead to informed selections; no matter how good you think other shots may be, sometimes they just won't work.



Camera Raw
Toolset breakdown

We've provided a workflow that should avoid Camera Raw, if you want a model image that offers a 'blank canvas' to reconstruct within Photoshop. However, Raw can be very useful in laying down ground effects to existing photo scenes.

The Basic options provide settings that correct exposure and white balance. Here Recovery is a particularly useful feature, as this lets you fix blown-out highlights, saving you time on cloning effects later. Fill Light does the opposite, recovering detail lost in shadows without altering lighter areas. Vibrance is also great at equalling out the saturation of photo tones – protect those brighter tones and enhance the rest to match. Clarity is fun and can produce an almost HDR/High Pass effect when set with high-strength values.

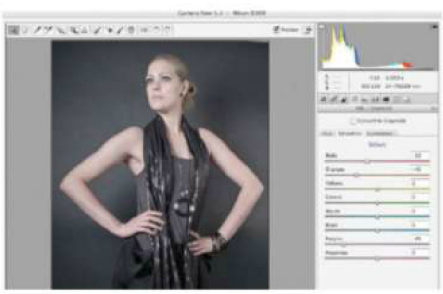
We steer clear of the Detail option-set as this applies Sharpening, which is preferably added in Photoshop. Tonal Curve options work like PS Levels and Curves together and – if applied properly – can be great for honing shadow and highlight details.

Finally HSL/Grayscale allows you to tweak colour temperatures through Hue, Saturation and Luminance sliders. This can be helpful for tweaking colour casts and skin tones, fine-tuning colours individually or replacing them altogether.

09 **Camera Raw** Open images in Camera Raw to make initial adjustments. Here, toolsets are geared to make minor colour and exposure tweaks. As with most photoshoots, some colour casting can occur. But, if the photography has met your demands, editing should be very minimal. In most cases, set White Balance to Auto and tweak Temperature sliders to create neutralised effects, suitable for creative Photoshop editing from the offset.



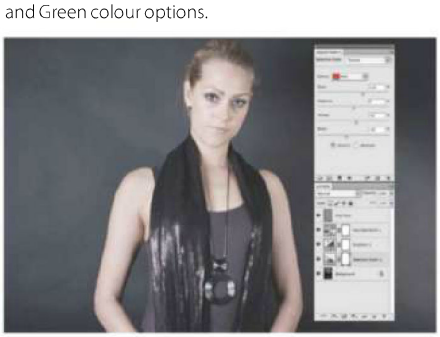
10 **Camera Raw extended** In our case we have added several additional Raw settings to complement our model's façade. Basic Recovery is set at -20, Fill Light at -10 and Blacks at -5. Tonal Curve options are set to Highlights -9, Lights -30 and Darks 10. HSL/Grayscale Saturation Red and Orange sliders have been decreased to -20 and -40, respectively.



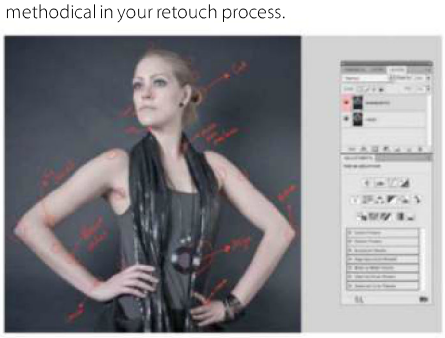
11 **Photoshop live layers** If you think you can work just as fast setting your photo preproduction edits in Photoshop, then you'll most likely want to do so with non-destructive adjustment layers. This will mean you can re-tweak later in the production phase, which is actually super productive. The main options you'll want to use are Levels, Curves, Exposure, Hue/Saturation and Selective Color.



12 **Adjustment layer applications** Exposure settings act like Raw Recovery options. Curves and Levels layers are applied with similar effects as Tonal Curve options. Hue/Saturation can target and transform colour. Use Selective Color to edit skin tones extensively. Here you can essentially tweak skin temperatures and saturations by designating slider settings to Red, Yellow and Green colour options.

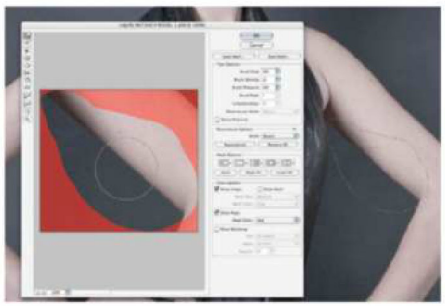


13 **Diagnostics** At this stage, before any retouch is even applied, you'll need to address areas of concern. Do this by duplicating your model shot and naming this layer 'Diagnostic'. Zoom in at 200% and mark out areas such as wrinkles, creases, blemishes, symmetry, reshapes, etc. This will mean you can be methodical in your retouch process.

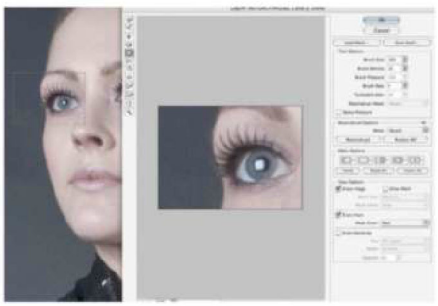


TECHNIQUE 3
Retouching the photo

14 Reconstructive filter With a retouch agenda, once again duplicate your model layer, naming this new layer 'Model retouch'. Place at the top of your layer stack. First isolate areas of your model with Marquee selections, then go to Filter> Liquify. When reconstructing limbs and face shapes, use the Forward Warp tool at medium strength, adjusting Brush Size (set at Density 12) to match application areas.



15 Facial warps In the same Filter options, when selecting from facial regions you'll want to use the Bloat and Pucker tools in the Liquify set. A general Density of 12 should allow you to nurture features such as pupil size, lip fullness and jaw line. Take your time to study application, not being afraid to take a step back (Cmd/Ctrl+Z) and reapplying. Practice makes perfect.



16 Patch tools Applied Liquify filters can cause shifted pixels, but Photoshop offers a simple remedy. Just select the Patch tool, set to New selection>Destination, Zoom in 200% and make selections of surrounding original skin, dropping on top of the stretched area. To add in skin texture, set Patch to Intersect with selection, activating Transparent and repeat application.



17 Clone Stamp tool The Patch tool is also a quick-and-easy way to erase spots, blemishes and moles. However, wrinkles and creases need a little more TLC. Don't go crazy, as eradicating them completely on a retouch will look false. Simply set your Clone Stamp tool at 40%, Luminosity blending mode, and activate Airbrush in your Brush settings. Now Zoom in 300%, holding Opt/Alt to select surrounding skin tones and applying to problem areas.



18 Skin smoothing and fx Amend model sections from other samples in your shot, using the Warp tool and layer masks to achieve best results. Press Cmd/Ctrl+Opt/Alt+Shift+E, and next Cmd/Ctrl+I to invert. Apply a Vivid Light blending mode and a 1-pixel Radius Gaussian Blur and finally Filter> Other>High Pass at 2 pixels. Select Layer>Layer Mask> Hide All. Now paint in smoother skin using a 70% Opacity soft white brush.





TECHNIQUE 4
Artworking the image

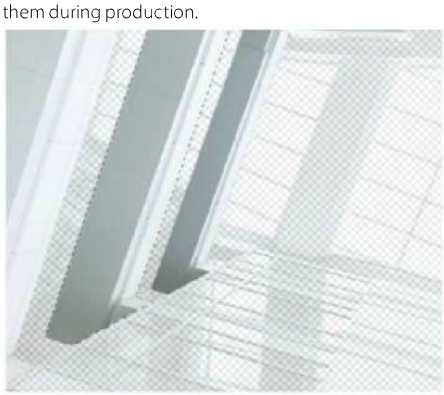
19 Mock setting Sometimes image settings will be established, sometimes not, and you have to build up around your model. In this case it's always best to take a few thumbnails of your intended background stock and mock up a small example. This will work as a point of reference for art directors that can ultimately be tweaked as you go.



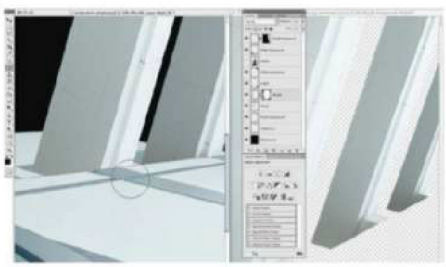
20 Building backgrounds Once stock has been okayed and purchased, you can start thinking beyond. First and foremost, Cut and Paste your model into your final document, scaling and placing. Due to preproduction planning, the neutral background and lighting will make this simple – just apply the Pen Path tool, making a selection in the Paths palette (Ctrl/right-click path>Make Selection).



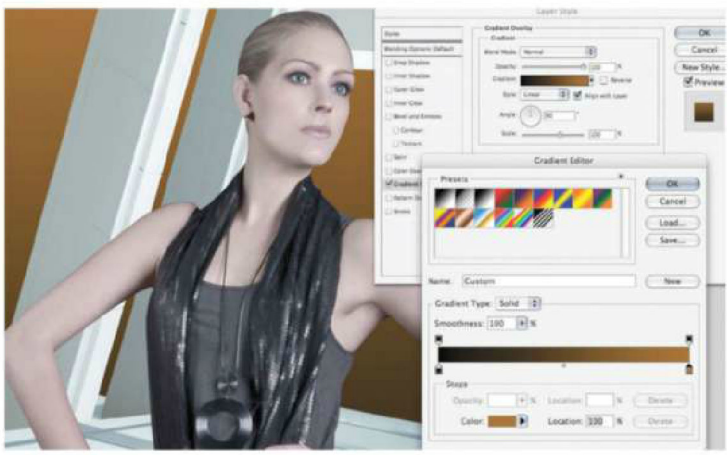
21 Building backgrounds 2 Once again using Pen Path techniques, dissect your setting stock, separating all key elements into new layers (Cmd/Ctrl+J after making an active selection). Time taken here is a worthy investment, eradicating later difficulties, when it comes to photo editing and manipulating. Be sure to label layers accordingly, so you can easily distinguish them during production.



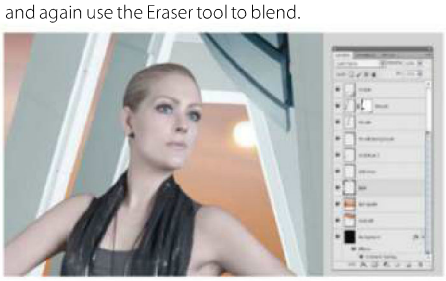
22 Building backgrounds 3 With your model as your grounded focal point, use them as a device to build believable perspective values. There may be times you want to drop certain layers in front of and behind two other layers. Remedy this by applying a layer mask to the editable layer, Ctrl/right-click the foreground/background layer thumbnail then erase from your layer mask (see example).

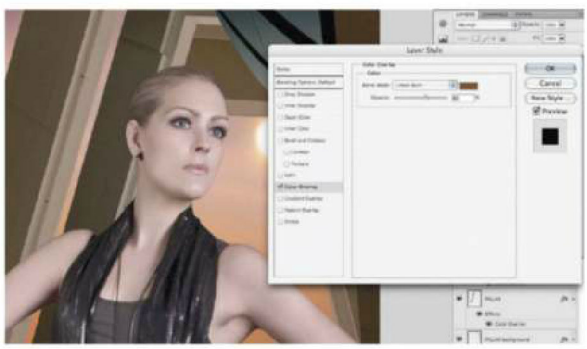


23 Setting lighting The scene is set. Your model is in place. It's time to establish your lighting. Do so by first creating a skyline. Start by adding a black-to-brown Gradient Overlay, from the Layers palette fx options. Set the Angle to 90 degrees, leaving all other settings as per the default options. Next, open Stock.XCHNG's (SXC) 'sunset' image.



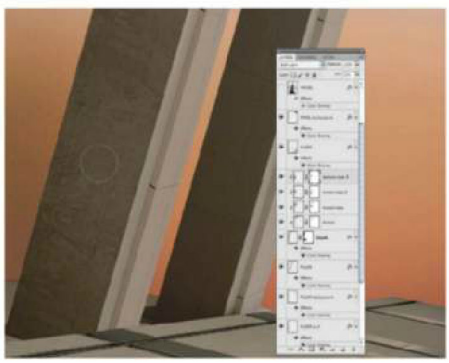
24 Creating the skyline Copy and paste a cutout of the skyline, rotating 35 degrees and drop Opacity to 80%. Use an 80% Opacity soft-edged Eraser to blend edges. Beneath this layer, import cloud lines from SXC's 'Red sky and tower 2', setting Opacity at 90%, using Eraser tools as before. Insert the sun from SXC's 'sun in smog' image, place behind the far pillars, rescale and again use the Eraser tool to blend.



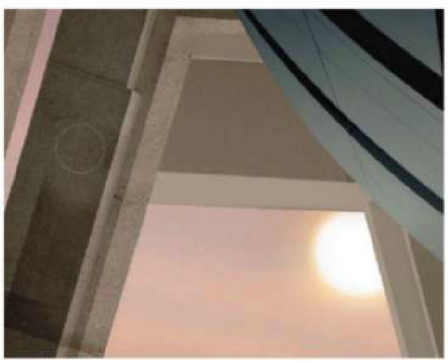


25 Colour casts Just as in nature, light casts its own colour, and we'll have to conform setting elements to represent this phenomenon. This is a simple process within Photoshop; first, you need to add a Color Overlay from the Layers palette fx options. For this scene, we've applied a brown tone ('#683d20') and a 30-70% Linear blending mode, in order to create a strong exposure. Such a style is in keeping with Ridley Scott's Blade Runner movie visuals, which are a major inspiration for this project.

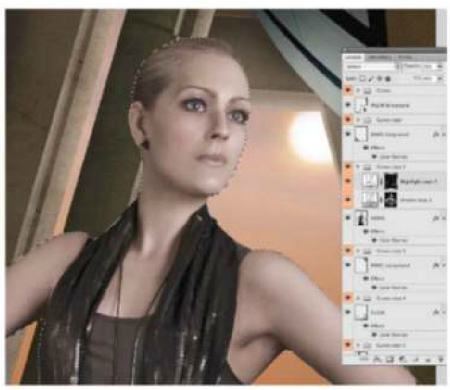
26 **Applying textures** Image structures need texturing to complement our intended theme. Simple enough – just import your texture ('Brandenburger Stonework' from SXC), desaturate and line up with pillar structures. Place the texture layer above a pillar layer, Ctrl/right-clicking it, selecting Create Clipping Mask. Now you can duplicate your texture several times, applying a 50% Fill Soft Light blending mode to all.



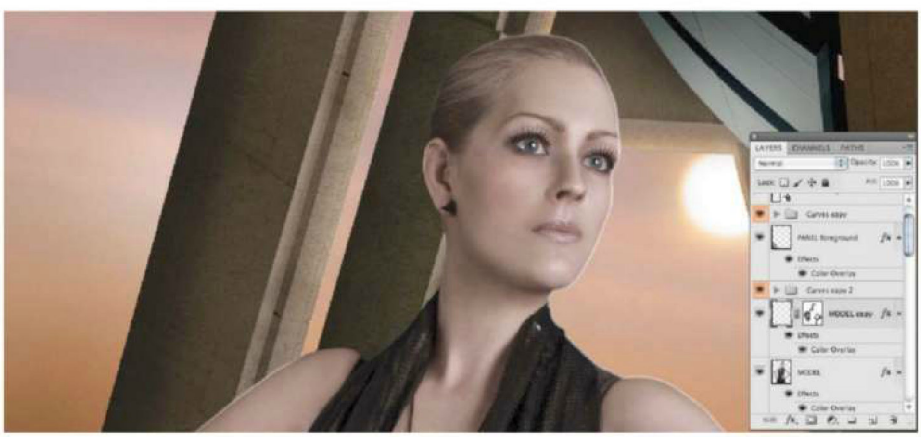
27 **Applying textures 2** Integrate edges by applying layer masks to all texture layers and editing. Also apply Smart Sharpen filters – Amount at 40% and Radius at 2 pixels. When applying textures to the light side of your pillars, apply a 30% Multiply blending mode instead. Control large layer counts by Shift-clicking related pillar/texture layer sets and transforming them into Smart Objects. You can open, edit and save back into your image at any time.



28 **Painting with Curves** Apply a Curves adjustment layer and blow the highlights using a high S-curve. Invert this curve layer mask. Create another Curves layer, this time bleeding shadow areas, before again inverting. Now you can paint to these using a 10-30% Opacity soft white brush. Put into Group layer folders, duplicate and place Curves layers above all image elements for specific application.



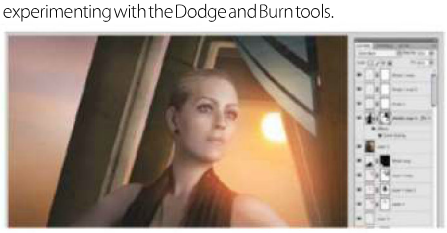
29 **Manual model lighting** Create correct exposures, laying light and shadow realistically. Duplicate your model layer, select Hue/Saturation and increase Lightness to 100. Make a selection of this layer and apply Select>Modify>3-pixel Contract and 2-pixel Feather. Hit the Backspace to erase and remove edges falling into shadow with a layer mask.



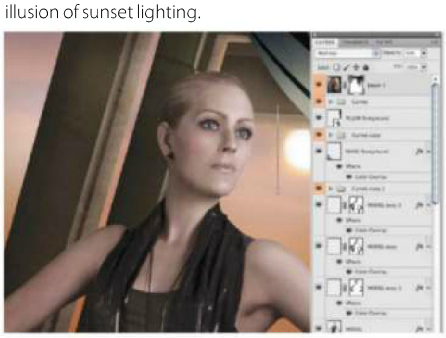
Extras

Enhance the aesthetic of your project

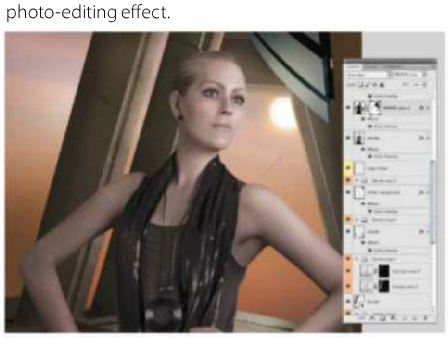
Little additions can go a long way in enhancing the overall aesthetic of your photo-editing projects. For example, we've added a washed-out cityscape in our background, by importing from iStockphoto's 'manhattan' image, applying a 30% dark brown Color Overlay from the fx options, and editing with a layer mask. Amendments to the skyline and sunlight also apply and are equally as simple. Create a new layer, set it to Screen blending mode and apply a large soft orange brush over your sun and model. Duplicate layers and apply Overlay blending modes, tweaking opacity levels. Subtle reflection effects have also been produced by duplicating, rescaling and reshaping layers, using the Transform toolset, then applying a 10-15% Opacity Screen blending mode. You can make final lighting tweaks through re-layering duplicate layers and experimenting with the Dodge and Burn tools.



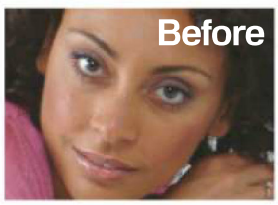
30 **Shadow layer** Merge all layers (Cmd/Ctrl+Opt/Alt+Shift+E) and apply a Multiply blending mode at 60% Opacity and Fill. Apply a layer mask and select a black-to-transparent Radial gradient. Apply through quick strokes to reveal light areas at the top of the layer. This will add the finishing touches to the illusion of sunset lighting.



31 **Final tweaks** To correspond with the light-to-dark effect, we've duplicated our model layer as before, this time decreasing Hue/Saturation>Lightness to -100, set the blending mode to Color Burn at 20% and applied a Radial gradient (as in Step 30) to reveal underneath lit areas – thus completing a comprehensive photo-editing effect.



Retouch images the CS5 way



The Spot Healing Brush now has even more power

We have all seen how the Spot Healing Brush is very useful, but in CS5 it has become a retouching powerhouse. This is thanks to it being coupled with the Content Aware Fill feature. It's this piece of magic that replaces pixels by using information from the surrounding pixels, ultimately making light work of what would otherwise be a rather intensive session with the Clone Stamp tool.

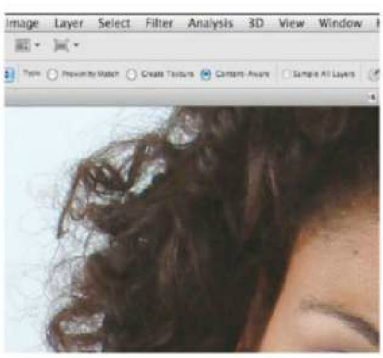
Simply use the brush to paint over the area to edit and when you let go, Photoshop will match the colour, detail and lighting, meaning the edited area blends in with the rest of the photo and keeps things looking natural.



Quick tip: Don't pick up too much of the surrounding area, or the replacement pixels could come from anywhere!

BRUSH AWAY THE BLEMISHES

Retouching is a snap in CS5



01 Pick your brush Select the Spot Healing Brush tool from the toolbar and then select a brush. Go for something that is a bit bigger than the area you want to edit. Make sure you click the new Content-Aware field in the top Options bar.



02 Paint away Brush over the area that you want to edit. You can make this a one-dab action or more if it is a larger area. Try to pick up a little bit of information from around the part to delete.



03 Make the edit As soon as you let go of the mouse button, Photoshop will churn through its calculations and hopefully end up with a perfect example of retouching. If things have gone awry, try editing a smaller area and build up the edit in a couple of passes.

Cosmetic surgery the Photoshop way

Reshape noses, suck out double chins, stick in cheek implants and create super size lips with cosmetic surgery the Photoshop way...





If you think removing freckles and spots is a good way to pass the time, wait until you start giving your friends and family liposuction, nose jobs, lip enhancement and cheekbone implants – the hours will just fly by.

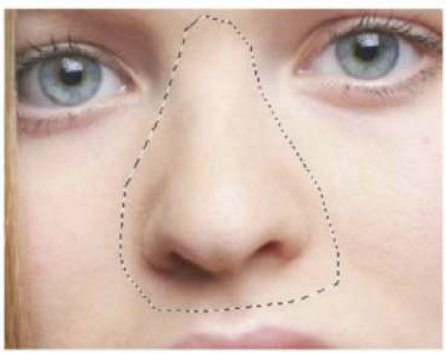
Playing plastic surgeon is indeed an addictive pursuit, but before you get too carried away, remember the need to keep it real. 'Real' at least in the sense that it's believable. If your subject is happy shedding three to four stone and you can make it look totally realistic, then there's nothing to stop you performing miracles. However, it's important to be aware of the sensitivities of your subject. A friend that you might think is in dire need of a nose job may not agree, and you could well find yourself off their Christmas card list for performing surgery without their consent!

The good news is that there's no rocket science, or even a medical degree, involved here. All that's needed is a bit of Transform and Liquify to sort out the nose and lips, and to take a bit of weight off the face, and some careful Dodging and Burning, coupled with another bit of Liquify, to really emphasise and accentuate those cheekbones.

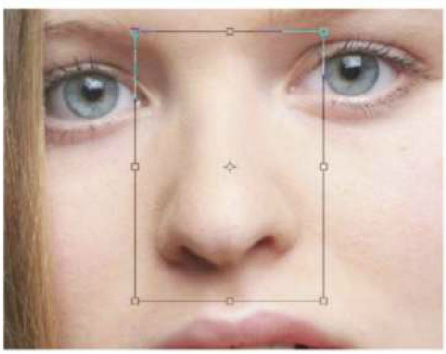
Of course we've only scratched the surface of professional face retouching here. We haven't covered eye whitening, teeth whitening, roots colouring, skin tanning, eyebrow thinning, eye widening, evening out of skin tone and the rest – but noses, lips, cheekbones and facial slimming are great places to start. Indeed, they're probably the most noticeable aspects of all in terms of facial retouching. You can really transform the shape of someone's face, as the before and after images here will testify. Have fun and look out for additional tutorials covering those other important aspects.

NOSE JOB

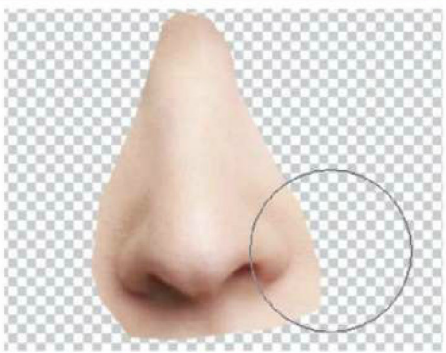
With a little careful tweaking you can create the perfect nose



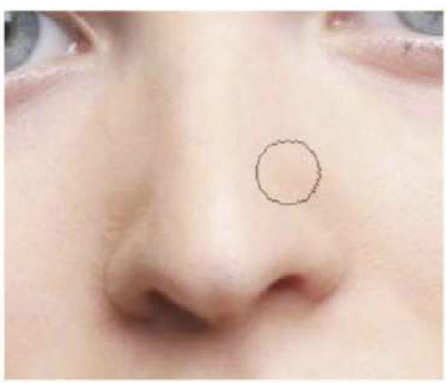
01 Select the nose We'll start with the nose. Reducing the overall size of a nose isn't too difficult. Make a rough selection with the Polygonal Lasso tool, keeping some skin texture around the nose. Float this to a new layer with Ctrl/Cmd+J and then use Ctrl/Cmd+T to initiate Free Transform.



02 Alter the dimensions Reduce either the height or width percentages (or both) in the Tool Options bar. If you've altered the height, the nose may appear too high on the face. Drop Opacity to 30% and press V to initiate the Move tool using up and down cursor keys to align the bottom with the original nose.



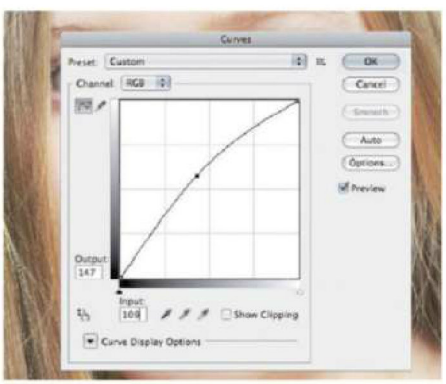
03 Liquify for shape If you're still not happy with the result and want to make more localised changes, you can use the Liquify filter to alter shape, using a suitably sized brush to pull and push certain areas. This is good for thinning a slightly bulbous nose, or straightening a bent one.



04 Blend the new nose Set Opacity back to 100%. Add a layer mask, take a soft-edged black brush and slowly brush away at the edges of the nose in order to blend the original surrounding skin texture with the new altered texture. Be careful not to erase any of the new nose.



05 Liquify cheekbones Now select the background layer and duplicate it with Ctrl/Cmd+J. Next, go to Filter>Liquify and set the brush to a large size in relation to the cheekbone area. Place the cursor at the point where the cheekbone is most prominent, and drag upwards and outwards slightly. Do the same for the other.



06 Add two Curves layers Now add a Curves adjustment layer and increase the lightness by dragging the curve upwards slightly with a single point. Then select the layer mask and use Ctrl/Cmd+I to invert it to black. Set the blending mode to Luminosity. Do the same again, this time with a darkening Curves layer.

Tip

Cheekbone technique

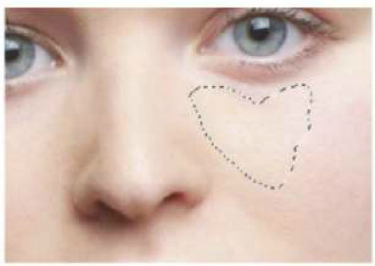
You'll notice this technique is essentially Dodge and Burn. We're making some areas darker and some lighter. In principle you can use the same technique for males and females, though you have to go a little less hard with males. Women tend to use make-up to accentuate cheekbones anyway, so we're accustomed to seeing darker areas here. Overdo it on a man, and it'll look like he's wearing make-up!

Tip

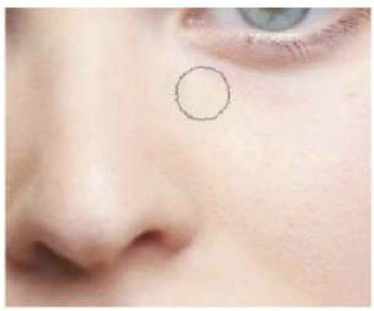
Female lips

The Cupid's bow lip look is sported by those with genetic good fortune such as Kate Moss, Monica Belluci and Rachel Weiz. It's characterised by a strong double arch in the upper lip that extends quite far upwards towards the nose. The technique shown here will get close, but you might want to shape the central part of the upper lip a little more with Liquify. You may also find it beneficial to increase the width of the lips as well as the height.

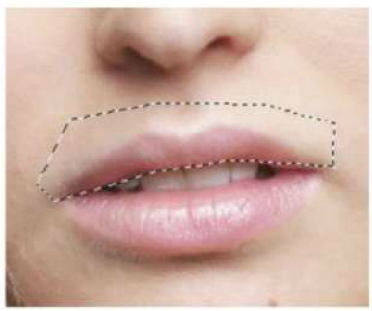
CHEEKS AND LIPS
Making the most of them



07 **Lightening for cheekbones** Select the original Curves layer and take a white, soft-edged brush at around 10% Opacity. Now imagine a heart shape that sits below the eye – the selection here gives you an idea. This is roughly the area you need to lighten. Select the layer mask and slowly build up with your brush, being careful not to do overdo things.

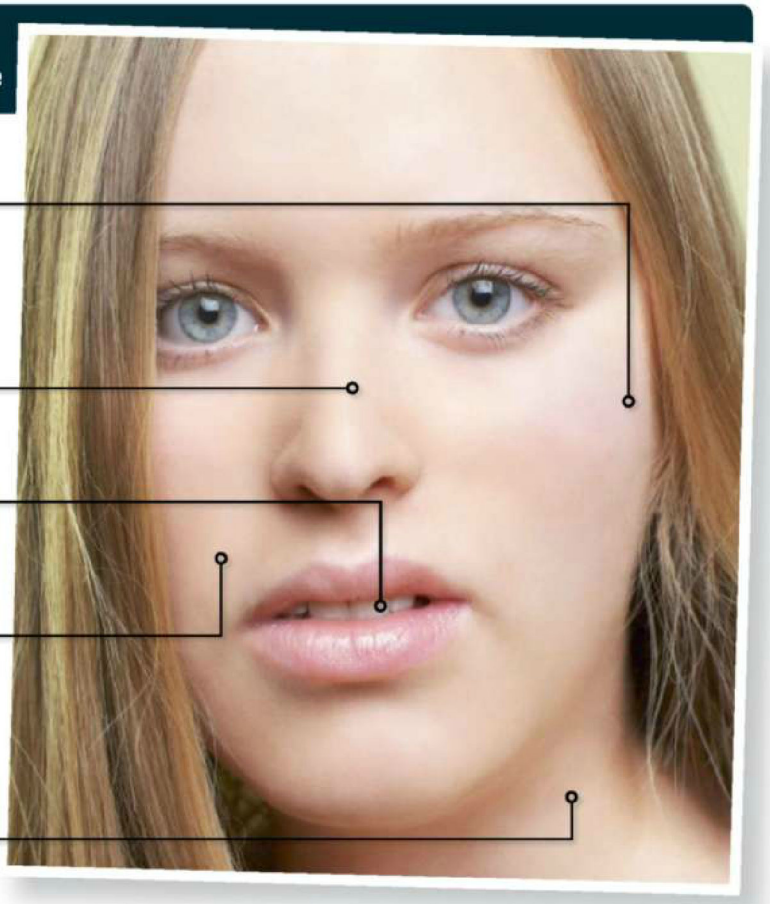


08 **Finish the cheekbones** Next, switch to the darkening layer, and with the same white 10% brush, start to darken the darker area to the right of the heart area (left for the left cheekbone) with the layer mask selected. Now repeat for the other cheekbone.



09 **Lip selection** Zoom in with Ctrl/Cmd and +, and select the Polygonal Lasso tool. Select the background layer and draw a line between the lips and then encircle the top lip, making sure to include a good amount of skin texture in the upper lip.

BEAUTY SECRETS
We share our tricks of the trade



Cheekbones The cheekbones have been lifted and made to look more prominent. We've also added subtle shadows and highlights to create a more sculpted appearance

Nose The nose has been carefully thinned out in order to produce a less bulbous look in the centre

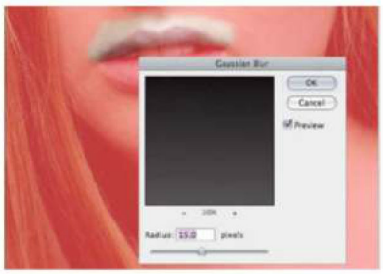
Lips The upper lip has been stretched upwards in order to produce the characteristic 'Cupid's bow' shape

Head and face The head as a whole has been slimmed down a little, and the face edges have been brought in

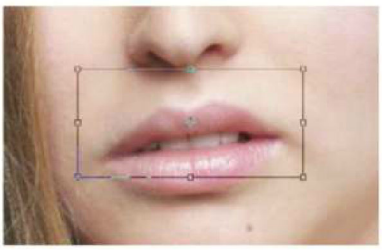
Chin, neck and shoulders The chin has been tucked upwards and the neck and shoulders slimmed down

SLIM WITH LIQUIFY

Once the lips are done, we can slim the face



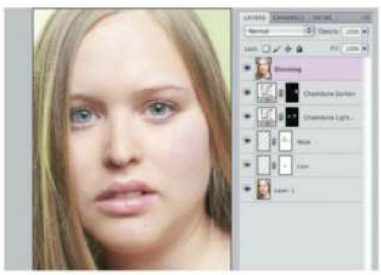
10 Feather the selection Next, press Q to enter Quick Mask mode and apply a Gaussian blur on the mask with Filter>Blur>Gaussian Blur. Don't go too hard on the blur this time around – just enough for a slight feathering so edges don't look too sharp.



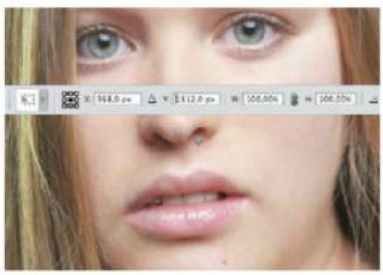
11 Transform the upper lip Press Q to get out of Quick Mask mode and use Ctrl/Cmd+J to float the selection layer. Hit Ctrl/Cmd+T to start a Free Transform, and drag the handle upwards to increase the size of the upper lip. You may need to pull downwards as well to close any potential gaps.



12 Blend the lip Complete your transform and add a layer mask to the new layer with the appropriate Layers palette icon. Take a soft-edged black brush, and brush away at any obvious joins that might be found in the skin section and the lip itself.

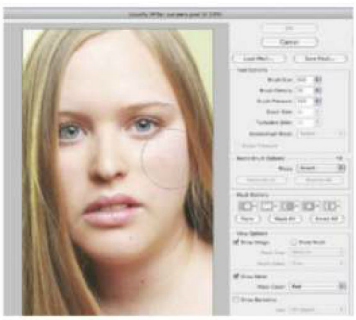


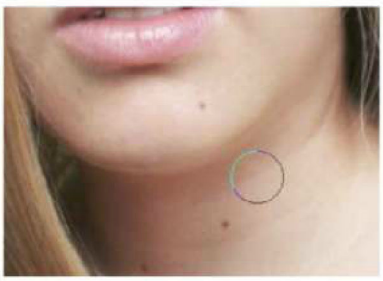
13 Face slimming Now we're going to slim the whole face a little. Add a new layer at the top of the stack, then hold down Alt/Option and select Merge Visible from the layer context menu. A new layer will appear that combines everything from below. Next, use Ctrl/Cmd+A to select all and then Ctrl/Cmd+T for Free Transform.



14 Width reduction Next, in the Tool Options bar change the W (Width) setting to a reduced figure such as 97 per cent. Experiment to see what looks best. Press Enter to complete the transform, and then crop the image to the new edges with the Crop tool. Now go to Filter>Liquify. Set the brush to the maximum 600 size.

15 Shape with Liquify Now gradually start pulling inwards from the edges of the face. Start with the outside of the cheekbone area and gradually move downwards, all the time ensuring that you pull in a uniform amount at each point, unless you wish to make shape alterations, such as a round face more square.





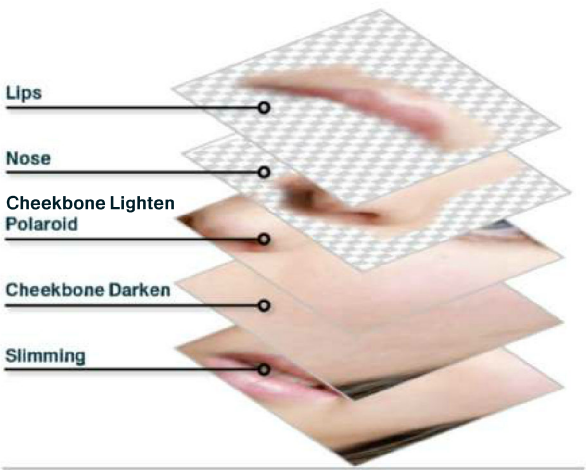
16 Neck and chin Work your way down to the chin area and slim the neck by pulling inwards and downwards. You can drop shoulders a little as well, to suit. Use a smaller brush to push a double chin upwards slightly, then a big brush further into the face to pull the whole chin back down. Repeat as necessary.

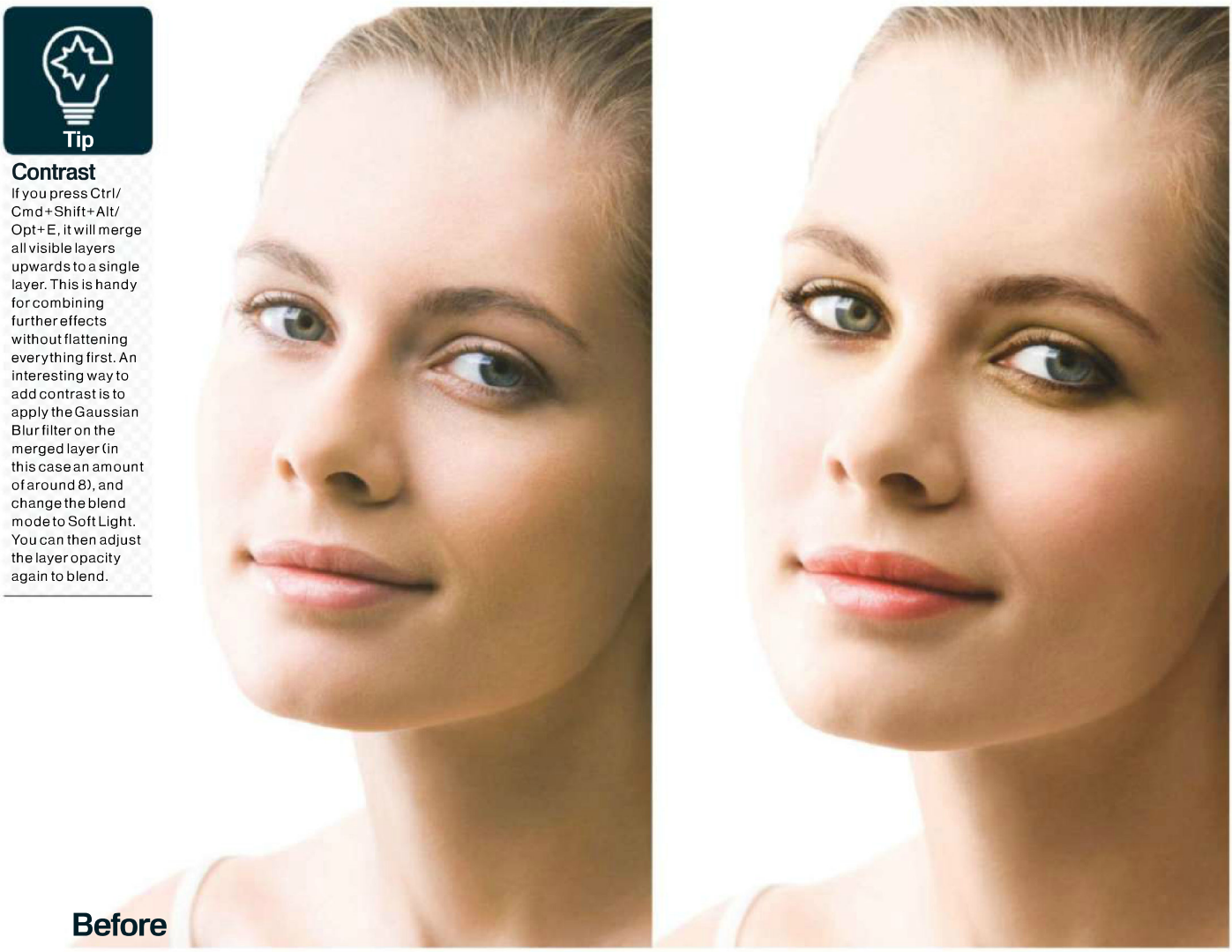


17 Healing for blemishes You can accentuate the jawline slightly by selecting a point a little inside and pulling down and away for both sides of the jaw. OK the dialog to finish, add a new layer at the top of the stack, and use the Healing Brush set to Sample All Layers to touch up any blemishes.

THE LAYER STRUCTURE

More than skin deep





Before

Put on digital make-up

Learn how to glam up your beauty portraits with this digital make-up tutorial

If you're after a professional make-up look for your portraits but don't want the mess, why not have a go digitally? With a bit of patience and practice you can achieve some very realistic looks for applying make-up in Photoshop.

The key here is subtlety, unless you're painting a clown's face! So we'll be using plenty of layers and soft brushes, and experimenting with different blending modes.

We'll start by creating a base colour or foundation – in this case a slightly darker colour of the original skin tone. The Dust and Scratches filter will be used with a mask to selectively smooth out areas of the skin and help draw emphasis towards features like the eyes and lips. We will selectively lighten and add contrast to the eyes, using adjustment layers and curves. Curves will also be used to darken features and tones to simulate eyeliner and eye shadow.

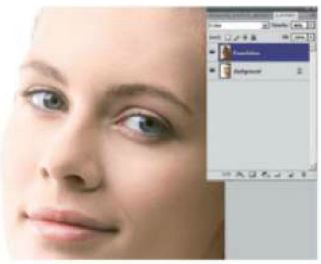
We'll create a two-coloured eye shadow using soft brushes with the Overlay and Color blend modes, and add a subtle cherry lipstick using the same technique. We'll even add further eyelashes to the model using stroked paths, and then blend them with the existing eyelashes before rounding things off with some Contrast and Saturation adjustments using Gaussian Blur and the Soft Light blend mode. Read on to find out exactly how it's done.

Tip

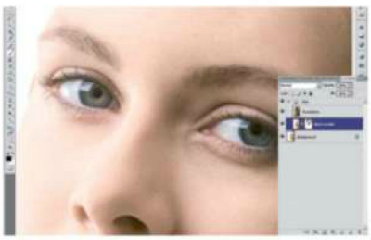
Contrast

If you press Ctrl/Cmd+Shift+Alt/Opt+E, it will merge all visible layers upwards to a single layer. This is handy for combining further effects without flattening everything first. An interesting way to add contrast is to apply the Gaussian Blur filter on the merged layer (in this case an amount of around 8), and change the blend mode to Soft Light. You can then adjust the layer opacity again to blend.

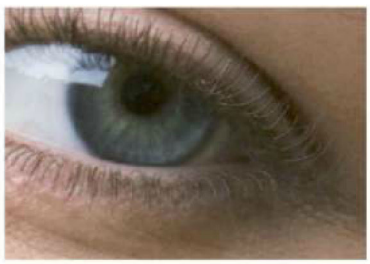
TIME TO GLAM UP
Give the model a digital makeover



01 Applying foundation Let's start with foundation. Go to Layer>New Layer, select a soft brush (B) and choose a brown colour as the foreground from the swatches. At the top of the Layers palette select the Color blend mode and start painting over the skin. Reduce the Layer Opacity to 45%.



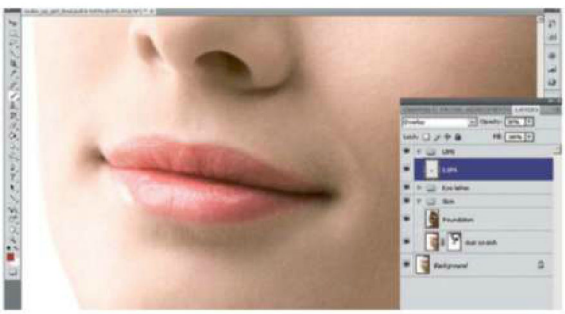
02 Smoothing skin Go to Layer> Duplicate Layer then Filter>Dust and Scratches. Choose 4 for the Radius and 11 for the Threshold. Click on the Add Layer Mask icon (circle and square icon) at the bottom of the Layers palette. With Mask selected, paint in black over the eyes, lips, eyebrows and hair to bring back the original layer.



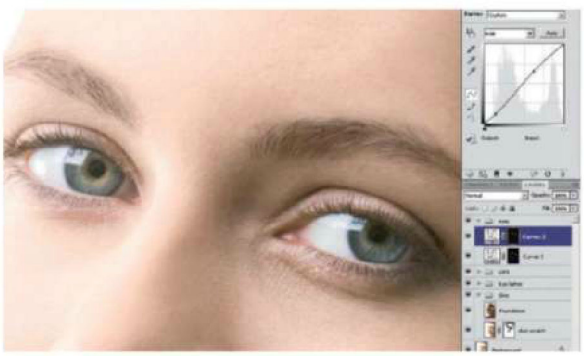
03 Draw eyelashes Create a new layer, zoom into the right eye. Select the Path tool (P) and click to add a point at the base of the eyelashes. Click another point, hold down the mouse and drag. This creates a curve. Hold down the Ctrl/Cmd key and click and drag the handle to adjust.



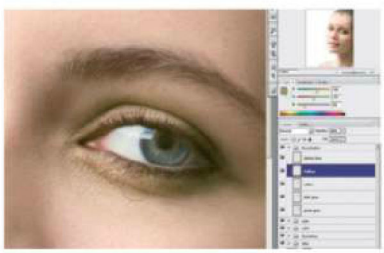
04 Stroke eyelashes Ctrl/Cmd-click an empty space and repeat. Hit the Brush tool (B) and choose a Width of 2px with a hard edge. Pick a dark brown. Select the Pen tool (P) and Cmd/Ctrl-click and drag to select the paths. Hit Stroke Path in the Path Layers menu. Reduce the layer opacity to blend with existing lashes.



05 Adding lipstick Create a new layer. Select a soft brush and choose a dark cherry red for the lipstick colour. Set the layer blend mode to Overlay and paint over the lips. Reduce the Layer Opacity to 30%. Next, click on the Add Layer Mask icon at the bottom of the Layers palette and choose Curves.



06 Eye contrast Now click on the middle of the curve and drag upwards to lighten. Click on the layer mask and press Ctrl/Cmd+I to invert the mask to black. Next, with a white brush paint over the eyes to lighten them. Add another Curves adjustment layer, and this time draw a subtle 'S' shape for contrast. Repeat masking techniques.



07 Adding eye shadow Create a new layer and choose a soft brush with a bright yellow colour. Change the blend mode to Color and paint around the bottom and top of the eyelids. Reduce the layer opacity to blend. You may need to add the Gaussian Blur filter to soften. Repeat using the Darken blend mode and grey for the shadow. Also try a layer with grey in Overlay mode.

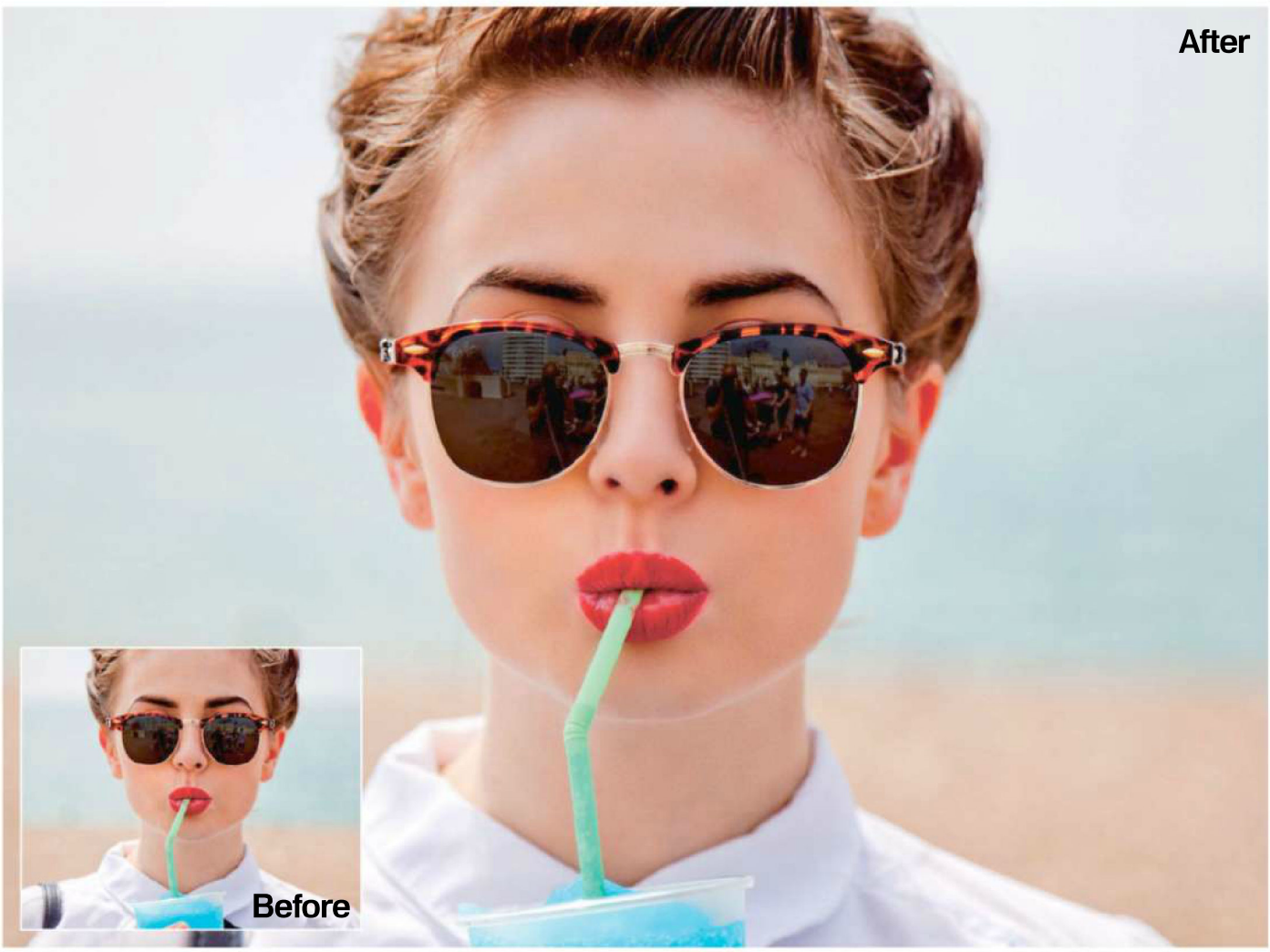


08 Eyeliner and darkening Create a new Curves adjustment layer for the eyeliner. Pull down on the curve to darken and then invert the mask as before. Use a small brush to paint in eyeliner. Repeat the process for eye shadow and adjust the opacity to blend. Repeat for the eyebrows and repeat the lipstick step to add blusher to the cheeks.

Tip

Using Hue/ Saturation adjustments

Using Hue/ Saturation adjustments When painting eye shadow or any other form of colour on skin, experiment with Hue/Saturation adjustments. These allow you to change the hue and modify the saturation and brightness of a colour. The adjustments can also be combined with blending modes for altering the way colour behaves on the skin tone. Reducing the layer opacity will make these effects more subtle and bring back the original skin tone.



Secrets of retouching

Source files available

Smooth skin to perfection with the full set of pro techniques including spotting, dodging and burning, Gaussian blur and noise

We live in an age of airbrushed perfection; a fantasy world where magazines neglect to give us the gritty facial truth with all its spots, bumps and lines. But there is a market for this. People love beauty as much as they love truth, so weaving your way between the two is always a difficult task.

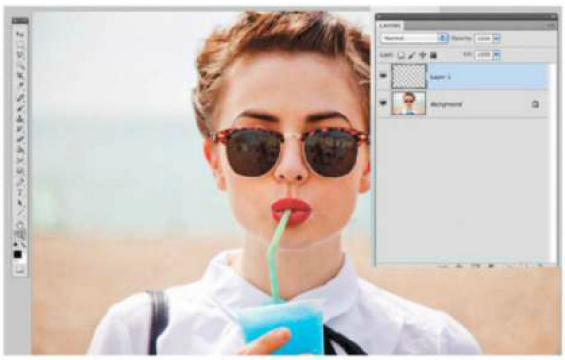
The fact is that most people will thank you for adding the same fantasy element to their own portraits as celebrities get day in and day out. So, as long as you're not shooting documentary-style work, there's nowt wrong with making people feel that little bit more proud of their head and shoulders portrait.

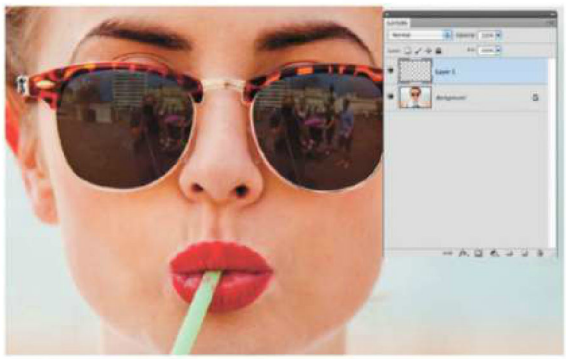
Our model actually has near-perfect skin, so the job is fairly easy, but you can still see how the finish we add gives that glossy magazine feel. Subjects with more challenging skin may need a greater amount of Spot Healing and Clone Stamp work, but if you don't have the time, the Gaussian blur smoothing work alone can produce near-miracle results.

The key is to strike a good balance between smoothing and noise to simulate skin texture to maintain at least a semblance of reality. The viewer should be drawn to the facial features rather than the retouching itself. If in doubt, knock it back a bit, so nobody will be able to say that anything looks too airbrushed!

REMOVE BLEMISHES BEFORE SMOOTHING

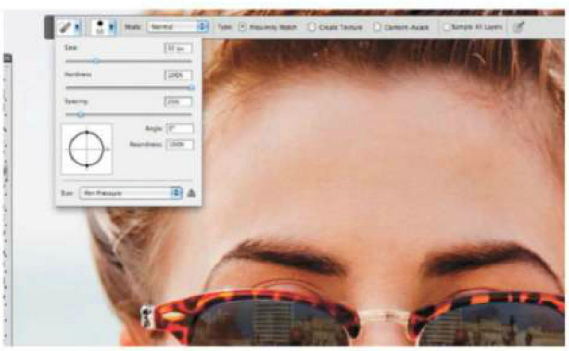
Combine Spot Healing with the Clone Stamp for best work

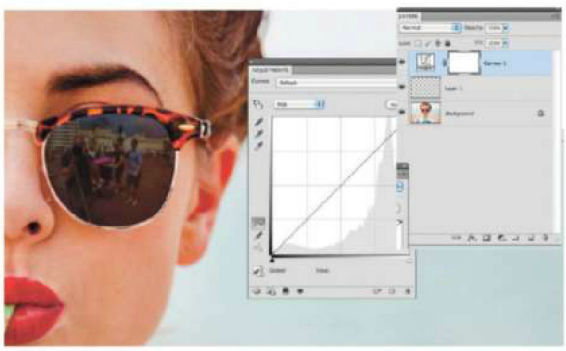




01 **Clean up work** Our first job is going to be to remove any moles, spots or other skin blemishes. Start by creating a new layer using the button at the bottom of the Layers palette. Now select the Spot Healing Brush tool (J).

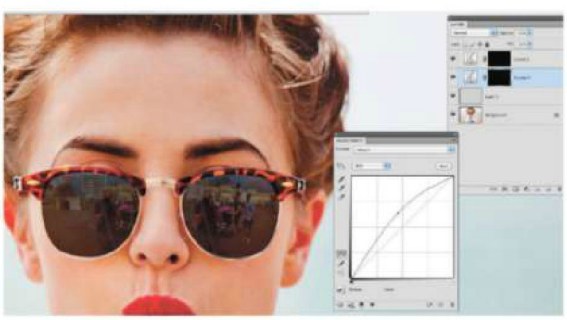
02 **Set up the brush** In the Tool Options bar above, make sure that the Sample All Layers box is checked so the tool doesn't source the new blank layer. Now resize the brush with the '[' and ']' keys to slightly larger than the moles or spots.





03 **Spot Healing** Click with a single click on any blemishes that are in areas of even tone. If a blemish is located near edge detail, such as lips or eyes, you'll need to use the Clone Stamp tool instead, to avoid dragging the edge detail into the skin area.

04 **Cloning work** Select the Clone Stamp tool (S), set it to Current and Below, resize the brush again, and use Alt to sample nearby good data and click to replace the bad. If there are light/dark patches on the skin, we can even them out with some dodging/burning.





05 **Dodge and burn** Add two Curves adjustment layers using the Layers palette button. Push one up with a single point; one down. Select the layer mask on each and Hide All with Ctrl/Cmd+I. With a white brush, 10% Opacity, build up where needed, with each layer mask selected in turn.

06 **Merged duplicate** With our basic work done, we're ready to apply our smoothing. Select the top layer in the stack and use Ctrl/Cmd+Alt+Shift+E to create a merged duplicate of everything on top. Now go to Filter>Blur>Gaussian Blur.

Tip

Dodging and burning

You can push your curve reasonably hard upwards and downwards for each Curves adjustment, as we'll be using low opacity brushes to apply the effect. You'll find you will have greater accuracy using low opacity brushes with strong Curves changes rather than weak Curves movements and higher opacity brush settings like 30%. When you've added your Curves adjustments, pressing 'D' will reset your colour palette to white and black to begin your work. 'X' moves between the two.

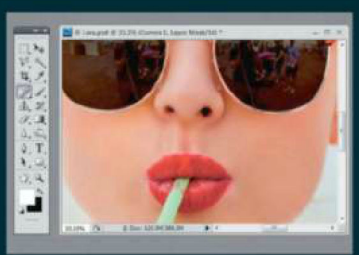
Tip

D&B part two

Build up the dodge and burn gradually, working harder on the centre of the dark or light areas unless there's a sharp transition in tone. If you work at 10% or even 5%, and click and move a touch and brush again each time, you'll slowly bring the area into line without the work being noticeable. Turn layer visibility on and off for each layer to see the difference you make.

Best tools for the job

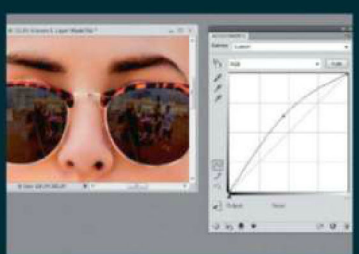
Below we've given you a quick summary of the tools that, used together, will provide you with the best results when you're looking to carry out a convincing portrait makeover.



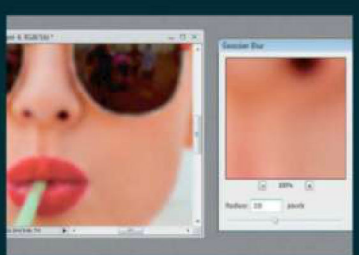
Spot Healing brush
The Spot Healing brush tool gives us a one-click solution to skin blemishes such as spots or moles.



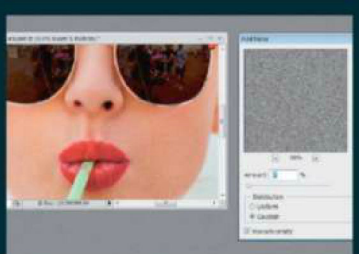
Clone Stamp tool
When you are very close to edge detail, such as eyes or lips, you will need to switch to the Clone Stamp tool instead.



Curves adjustments
Curves adjustment layers allow you to dodge and burn certain areas without working directly onto pixels.



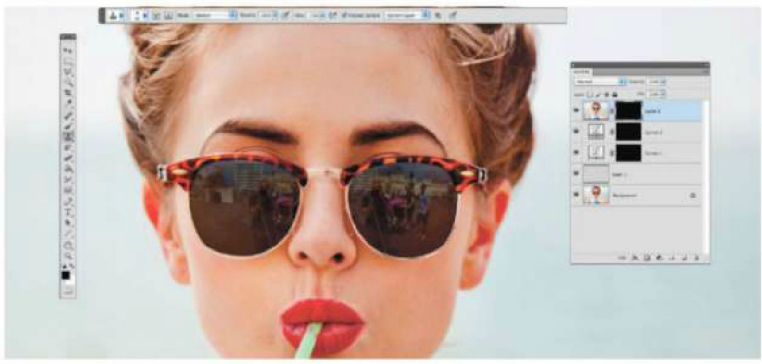
Gaussian blur
Gaussian blur is the main ingredient to our smoothing technique, but needs to be localised using a layer mask.



Gaussian noise
We can prevent skin looking too smooth and artificial by adding a little Gaussian Monochromatic noise to the smoothed-out areas.

START THE SMOOTHING WORK

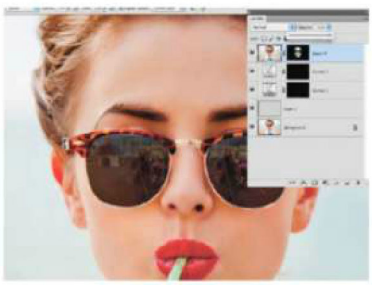
Gaussian blur and layer masks are key



07 Add blur Use a Radius setting that's high enough to apply quite a strong blur. We went for 10 pixels here. OK the dialog and add a layer mask to the merged layer using the button at the Layers palette base. Invert the mask with Ctrl/Cmd+I to Hide All.



08 Brush in smoothing Now take the Brush tool (B), set it to white again, and this time back to 100% Opacity and around 30% Hardness. Carefully brush over any areas of even skin, avoiding detail such as lips, nose outline, facial outline, and the straw and sunglasses. You may need to zoom in for accuracy.

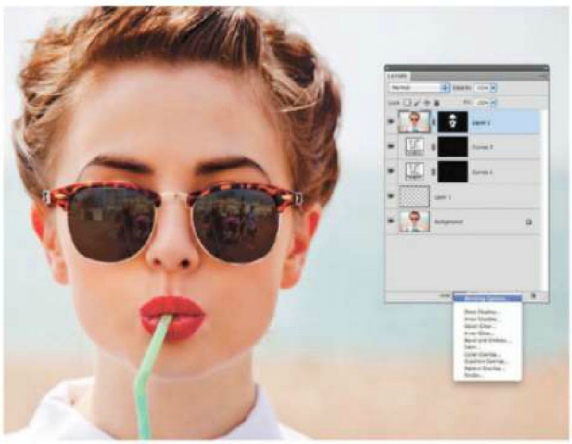


09 Alter opacity If you make a mistake, you can use black to brush the smoothing out again, before switching back to white (toggle black and white with 'X'). When you're done, you can drop the strength of the smoothing if you wish by reducing the layer opacity in the Layers palette.



10 Add more if required To add more smoothing, simply run the filter again using Ctrl/Cmd+F, making sure the layer thumbnail and not the layer mask is selected. You can then drop the opacity to suit if the additional smoothing looks too strong.

RESTORE HIGHLIGHT DETAIL THEN ADD SOME NOISE
Blending options and add noise to finish



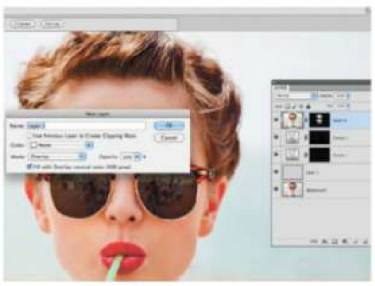
11 Sample nearby colour Create a new layer above the blemish layer but below the adjustment layers. Name this 'Eyebags'. We want to avoid removing eyebags entirely for fear of creating too artificial an effect so we're just going to tone down any discolouration and wrinkles. Take the Brush tool and sample a colour below the first bag using the Opt/Alt key.



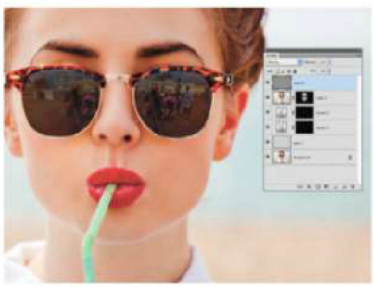
12 Restore highlight detail In the Blending Options dialog you'll see a section called Blend If. On the top ramp, hold down Alt and click the white slider to split it in two. Drag the left half leftwards until some of the highlight detail reappears. We went to a setting of 145. Hit OK to finish.

Tip

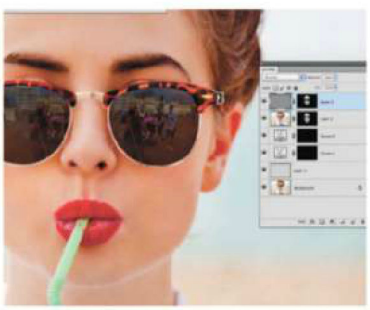
Final check
It's a good idea when determining whether you've added the right amount of smoothing and noise to look at your image at 100% (Actual Pixels), plus at a zoomed-out setting to give you an overall feel. You need to use an exact multiple like 25 or 5% of 100%, as others give a less accurate picture.



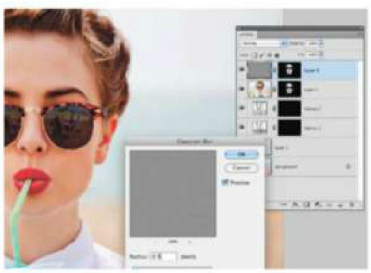
13 Simulate texture Now we're going to add a little grain to the smoothed area to simulate skin pores. With the top layer selected, hold down Alt and click the Create New Layer button at the Layers palette base. Select Overlay blending mode when the dialog appears and tick the box below.



14 Add a noise layer A grey Overlay layer will now appear, which does nothing until we add our noise. Go to Filter>Noise>Add Noise and select Gaussian and Monochromatic. Move the slider to add noise. You can go strong, as we can always drop the opacity afterwards. We went to 7%.

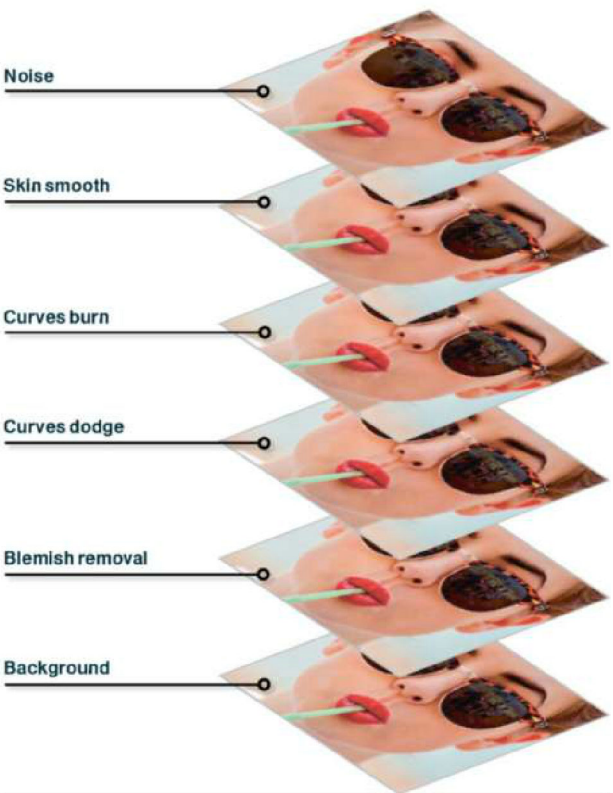


15 Focus noise Now we want to focus the noise on the smoothed area only. To do this, we can duplicate our layer mask from the smoothed layer. Hold down Alt and drag the layer mask from the smoothing layer upwards to the noise layer to duplicate it.



16 Soften the noise Finally, we want to blur the noise a little as it's too sharp to be realistic in its present form. Select the layer thumbnail rather than the mask, then go to Filter>Blur>Gaussian Blur and run 0.5 pixels. Alter the layer opacity of the smoothing and noise, if required, to finish.

THE LAYER STRUCTURE
How we got that glossy mag look





After



Pinup retouching

Source files available

Perfect a full-body portrait with colour and contrast adjustments, skin enhancements, body sculpting and background repair

What we have here is a head-to-toe approach for turning a rather shabby-looking studio portrait into something worthy of any high-street fashion magazine. The starting shot is a basic attempt at a full-length fashion portrait. However, the background is underlit showing signs of shadow; there's uneven lighting on the body with the legs falling dark; the dress is a lot less than inspiring; the socks and shoes do not even match; and the model herself has spent a little too much time on the sunbed for that high-fashion look.

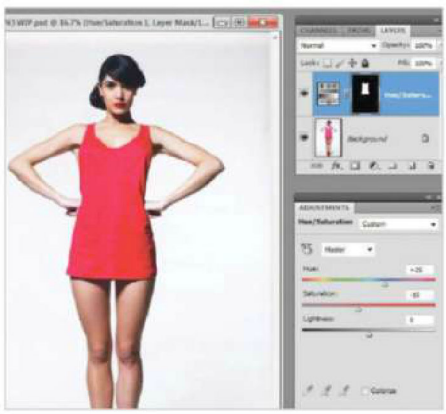
But for every problem there's a Photoshop cure. The background can be evened out with the Quick Selection tool and a Selective Color adjustment, and we can even change it to a more contemporary-looking colour with a Curves layer. Curves is also the perfect solution for lightening the skin tone, as well as evening out body lighting. Changing the dress colour is an easy task with Hue/Saturation and we can even make it look a little more edgy by flaring it out to a mini-skirt shape, and adding a few choice curves. Finish with some skin smoothing and hair highlights and we're ready to take on the fashion world!

DRESS COLOUR
Select the dress and change its colour

01 **Select the dress** Open the model image from the disc. The first thing to notice is that we've got a pink dress with red shoes and socks! We decide the dress should be altered. Hit W to pull up the Quick Selection tool and drag inside the dress. The whole dress should now be selected.



02 **Change dress colour** Next add a Hue/Saturation adjustment layer. It will appear with a mask based on the selection, so any adjustments are on the dress only. Shift the Hue slider to +25 to push the pink to a strong red. We also drop the Saturation slider to -15 to reveal a bit more detail in the fabric.

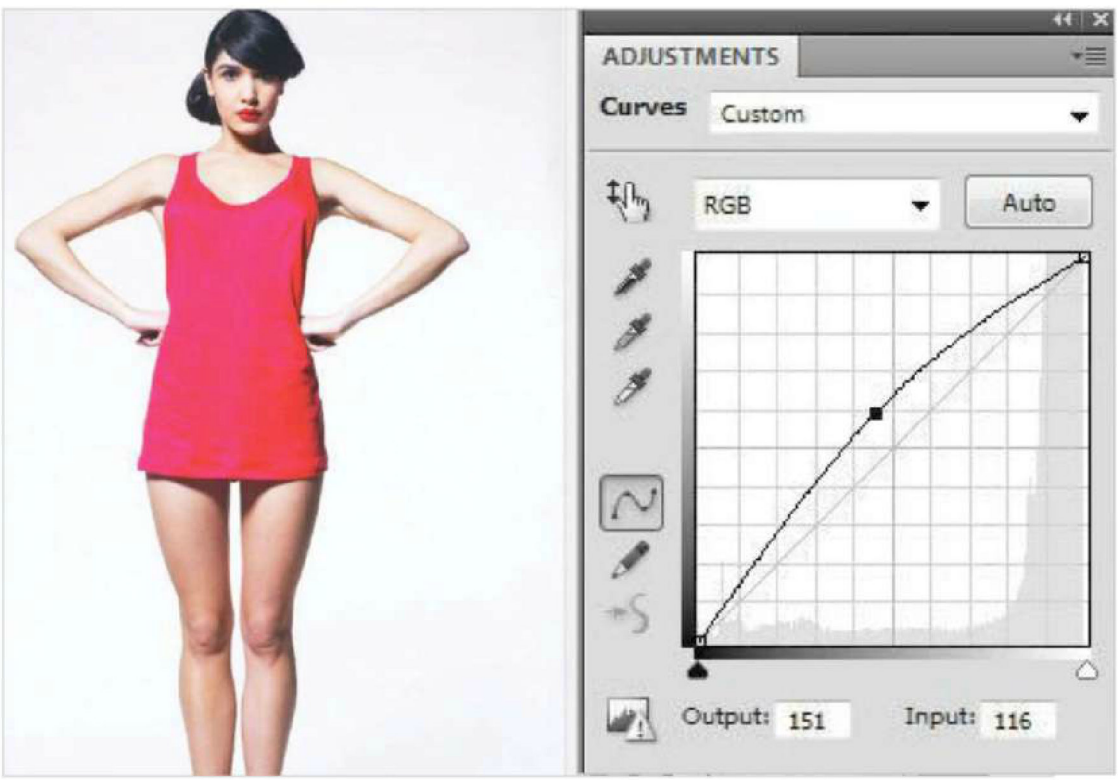


To retouch or not?
What it does to body image

The issue of Photoshop retouching, in particular of female models and celebrities, has hit the news many times. Famously, in 2003, actress Kate Winslet slammed the "excessive" retouching of her figure on the front cover of the British GQ magazine. Since then, many other celebrities have shown their dislike of overly retouched images. So much so, that many public figures have been posing for unretouched photos to show the world what they really look like. For example, in March 2011, US title Life & Style did an unretouched shoot with television personality Holly Madison.

When retouching images for yourself, consider which changes are necessary for visual appeal, without losing realism by promoting an unhealthy body image. If you are interested in seeing more examples of retouching that has gone wrong, there is a fantastic article on the Newsweek website. Just visit www.newsweek.com/feature/2010/unattainable-beauty.html and see what you think.

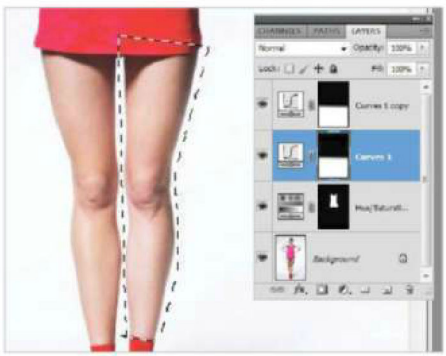
03 **Lighten with Curves** The other obvious issue here is that the lower half of the body looks darker than the upper half due to the lighting used at the time that it was shot. This is caused by the natural falloff from the light positioned to the front and above. We can rectify this with a Curves adjustment layer. Add one using the button at the base of the Layers palette. Add a single point to the curve and push up to lighten. We're going to use a gradient to focus this on the lower half of the body only.



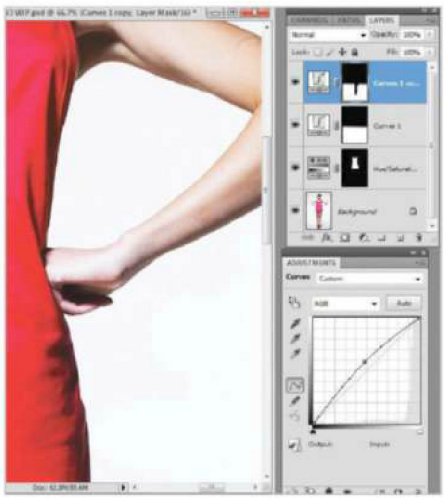
04 Focus on the legs Hit G to select the Gradient tool. Click the dropdown picker menu in the Options bar and select the first swatch (Foreground to Background). Enter the dialog and select the first of five icons in the Options bar (Linear gradient). Now press D to reset the colour palette to black and white and draw from the mid-thigh to the base of the dress. This ensures a smooth transition as we lighten the bottom half.



05 Select the left leg The left leg looks slightly darker than the right, so we can use a similar technique to even them up. Duplicate the Curves layer using Cmd/Ctrl+J to re-create the previous effect. Take the Polygonal Lasso tool and draw a line between the legs starting from the top of the right sock. Work up to the dress and plot a little above then trace down close to the leg edge, joining back up across the top of the sock.



06 Mask out selected area With the layer mask still active on the top Curves layer, brush inside the selection with a large black brush to make out the left leg. The legs should now look even. Use the Up and Down arrow keys with the Curves point active to make subtle adjustments. Deselect with Cmd/Ctrl+D.



07 Correct skin tone Now add a Color Balance adjustment layer on top. With the Midtones button selected, change Magenta/Red to -5, Magenta/Green to +10 and Yellow/Blue to -30 to warm up the pink/purple areas of skin. Invert the layer mask with Cmd/Ctrl+I to Hide All and apply a soft white brush at 30% Opacity (hit 3 for a shortcut). Gradually build up in the areas that need it like the hands and part of the model's left leg.





08 Lighten the face You'll be able to see that the face looks a little bit dark compared to the rest of the body now, so we are going to slightly lighten that area. Simply add a Curves adjustment layer and push up with a single point. Invert the mask as in the previous step and then paint into the face, hair and neck with a large soft white brush. Don't worry about brushing in and lightening the background at this stage, because we're going to bleach it all out to pure white in the next step.

Tip

Lighten certain areas

Lightening areas using a single point on a Curves adjustment layer will increase colour saturation. For small changes, set the blending mode to Luminosity. For big changes, control saturation separately with another adjustment.

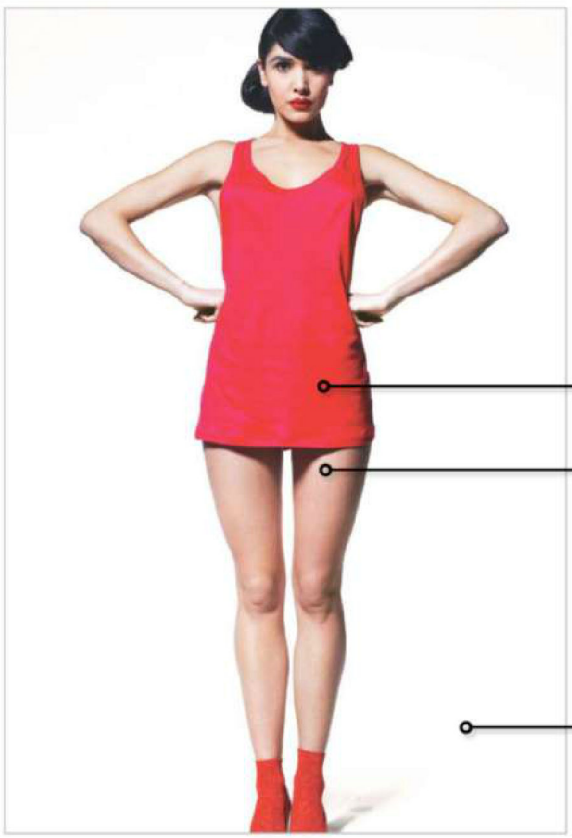
BACKGROUND AND CONTRAST

Now we can bleach out the background and work on shadows

09 Bleach the background Take the Quick Selection tool (W) and set it to Sample All Layers and Add to Selection in the Options bar. Drag in the white background to select it separately from the model. You'll need to drag inside the white space inside the arms and between the legs too. With the whole white background selected, add a Selective Color adjustment layer which comes with a mask based on the selection. Choose Whites from the dropdown and pull the Blacks slider down to -100% to blow out the backdrop to pure white.

10 Lighten the model We want the model to be as high-key as the backdrop, and now she looks a little dark. So we add another Curves layer and push up with a single point. The background can't get any lighter so just the subject is lightened, giving the skin a creamier look. The model was quite tanned, so if we really want to go with this porcelain skin look we need to pull a little yellow out the skin.





11 Boost contrast The lighting in this shot is quite hard and punchy so we're going to go with that look and make the most of it by pushing up contrast in the skin. Add a Curves adjustment layer and click the 'hand' button to enable you to plot points by clicking on the image. Pick a dark tone on the leg (not in the deep shadow area) and then click a highlight tone. Pull the shadow tone down and push the highlight tone up.



12 Paint into the skin Now Cmd/Ctrl+I to Hide All, then paint into the skin and face only using a soft white brush, avoiding the clothing and the hair. Press the '\' key when done to turn on a temporary mask overlay to check the mask and ensure you haven't missed out any skin areas. Press '\' again to switch the temporary mask off. Change the layer blending mode to Luminosity to prevent excessive saturation increases.



13 Deepen the shadows Add a Levels adjustment layer and bring in the black slider on the top ramp inwards to 30, clipping much of the darkest shadow detail to pure black. This is normally avoided, but in this case offers a creative option. Invert the mask to Hide All and then paint into the darkest shadow areas only around the edges of the legs and arms and the dress. Ignore the face and hair – no work is needed here.

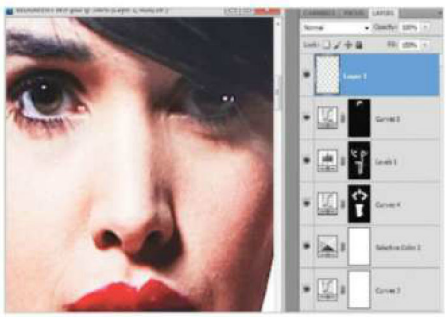


HAIR AND SKIN
Add highlights and remove blemishes

14 Boost hair highlights Next we're going to add a Curves adjustment layer to bring out the highlights in the hair. Again we can use the same technique of plotting points to establish where the highlight is on the curve and another, this time for the rest of the hair. So click the 'hand' icon again and click once in the highlights and again in a non-highlight hair area. Push the highlights point up and leave the other untouched. Cmd/Ctrl+I and paint into the hair only with a white brush.



15 Healing blemishes Now we're ready to do a bit of work on the skin. Before we do our main smoothing work, we want to remove the worst of the blemishes. Add a new layer on top using the button at the bottom of the Layers palette and select the Spot Healing Brush tool (J). Set it to Sample All Layers in the Options bar. Start by zooming in to the face. Click away at any spots that aren't too close to edge detail, such as the lips or eyes, making sure you size the brush slightly bigger than each blemish.

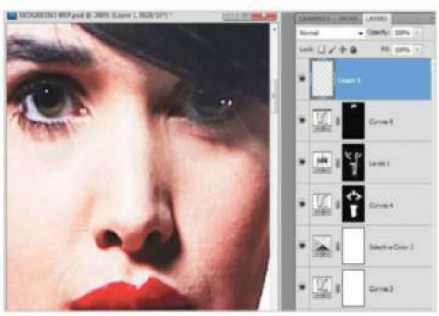


Tip

For smoother skin

There's one more technique for smoothing skin. Add a Curves layer, pushing up gently with a single point. Cmd/right-click the layer, select Blending Options. Opt/Alt-click the white triangle on the top ramp to split it and drag the left half fully left. Press Enter and invert the mask – then paint into the skin to even up the tone.

16 Switch to Clone Stamp tool When tackling spots close to areas of edge detail such as the lips or eyes, switch to the Clone Stamp tool (S), as the Spot Healing Brush can end up dragging areas of this edge detail into clean skin. Hold down Opt/Alt and click an area of clean skin next to the blemish then brush over the blemish to remove it. If the result doesn't blend, undo with Cmd/Ctrl+Z and have another go, sourcing from a slightly different position.



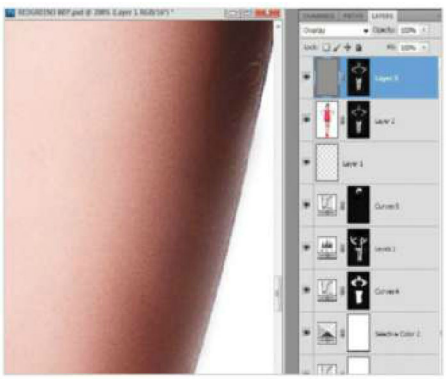
17 Finish skin cleanup We can use the Spot Healing Brush on the same layer to remove the lines in the face around the mouth area. Click away at the lines one by one using a brush size slightly larger than the width of each. Undo and repeat if the texture doesn't blend after each click. Now use the Spacebar and click and drag around the image to remove blemishes or moles in the other skin areas (neck, chest, legs and arms, etc).



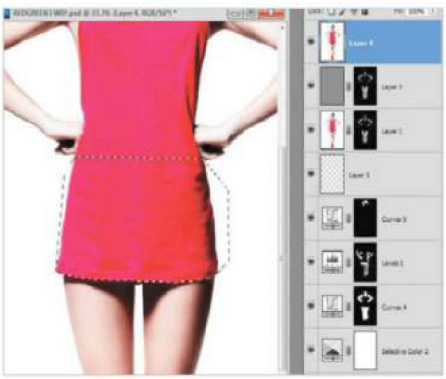
18 Smooth the skin With the top layer selected, use Cmd/Ctrl+Opt/Alt+Shift+E to create a merged duplicate layer. Next go to Filter>Blur>Gaussian Blur and run a 10px Radius. Add a layer mask and invert. Set the Brush tool to Airbrush mode and 50% Opacity and 50% Flow. Now zoom in to the face and brush in the blur with a white brush in skin areas only, avoiding face edges and details such as lips, and building up where needed most.



19 **Add noise for texture** Switch to black if you make a mistake and want to brush out certain areas. Now work around the rest of the body, smoothing as needed. To simulate skin texture so things don't look too smooth, hold down Opt/Alt and create a new layer. Choose Overlay mode and tick the box below. Next go to Filter>Noise>Add Noise and add 3% Gaussian Mono noise. Now hold down Opt/Alt and click and drag the smoothing mask to the noise layer to copy it across.



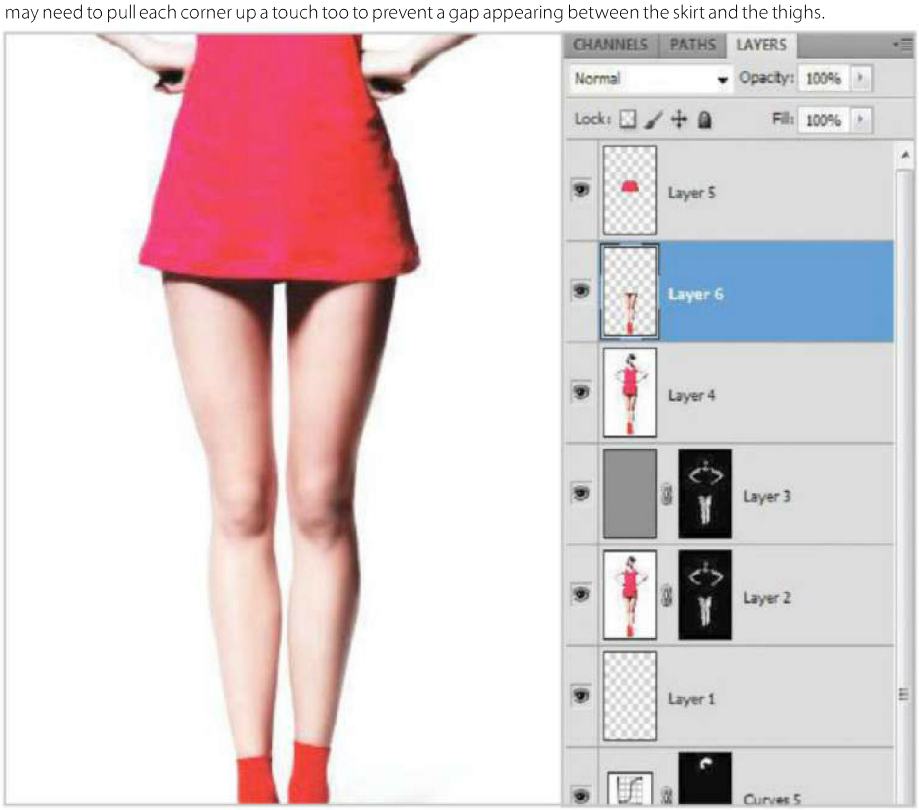
20 **Select dress area** Next up it's time for a little body sculpting. We decide we want a lady with a few more curves so we are going to slightly expand the hips and thighs. Simply select the top layer and make a merged duplicate above with Cmd/Ctrl+Opt/Alt+Shift+E. Take the Pen tool (P) and then carefully select the lower portion of the dress from just below the hands, up to the top of the thighs. Complete the path and then press Cmd/Ctrl+Enter to turn it into a selection.



21 **Transform the hips** Go to Select>Modify>Feather and feather by 1px then float to a new layer by hitting Cmd/Ctrl+J. Start a Free Transform with Cmd/Ctrl+T. Hold down Cmd/Ctrl and drag each of the bottom corner handles outwards in turn to increase the size of the dress. It should look more like a flared skirt now as we've yet to alter the legs. Outline the legs from the base of the dress next with the Pen tool and turn into a selection as demonstrated in the screenshot.



22 **Expand the thighs** Feather this selection by 1px with Select>Modify>Feather, then select the original merged duplicate layer (second layer down) and float the legs to a new layer. Now initiate a Free Transform again and hold down Cmd/Ctrl and pull the two top corner handles outwards to expand the legs from the top. You may need to pull each corner up a touch too to prevent a gap appearing between the skirt and the thighs.



23 **Increase bust size** To make her breasts a little bigger, select the original merged duplicate and make a selection of the whole upper half of the body and float this to a new layer with Cmd/Ctrl+J. Go to Filter>Liquify and select the Bloat tool (B). Resize it to roughly the size of half the chest area then click and hold from the centre of each breast to expand. Repeat as needed, pushing up a little too as you click down to elevate the chest.



24 **Add a colour wash** All done and we've got an optional step of adding a retro colour wash to make the background more interesting; this will affect the model's skin tone too. Add a Curves layer and select Green from the dropdown menu. Drag the existing top point down to a setting of 230. Select Blue and drag the top point down to 230 too to create pink – or further for a beige effect. Also drop layer opacity to reduce the strength to taste.



Convert colour to monochrome

Source files available



Remove colour to achieve the selective black and white look using the Paint Bucket

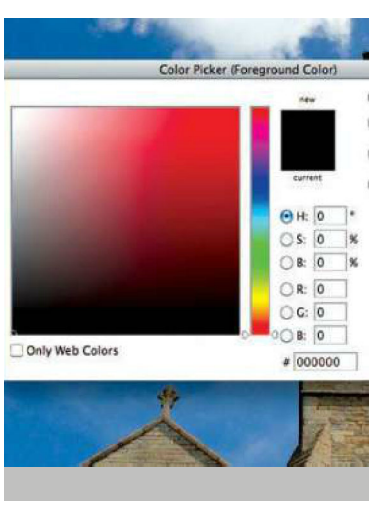
Creating a selective black and white image can be done in a few different ways, such as using the Hue/Saturation adjustment with a layer mask. This technique, however, can be time consuming and may require you to make some tricky selections within your image. A faster way (one that takes only five minutes) is to use the Paint Bucket tool set to Saturation. Whatever colour is clicked on is converted into monochrome without the need for selections or layer masking.



Quick tip: To tidy things up after removing colour from large areas, simply zoom in and lower the Tolerance setting of the tool. This works well on smaller objects as well, such as the clock on the tower

DESATURATE SELECTIVELY

Convert an area in your image to monochrome



01 Set Foreground colour Open the above image from **http://bit.ly/15yv0l** and make sure it is set to Image>Mode>RGB Color. Select the Paint Bucket (under the Gradient tool), click on the Foreground colour swatch and set it to black.



02 Change the Mode In the Options bar the Paint Bucket tool's Mode needs to be Saturation. Set Opacity to 100% and Tolerance to around 70. Also tick Anti-alias and Contiguous to affect only touching pixels.



03 Goodbye colour It's worth duplicating the Background layer by hitting Ctrl/Cmd+J. Click on a blue patch of the sky and you'll see how it turns to a black and white section. Repeat this for the remaining parts of sky, leaving the church in colour.

Creative Editing

Imaginative and inspirational effects

Welcome to the Creative Editing section of the book where you will learn how to turn everyday snapshots into eye-catching and abstract art forms with a bit of help from Photoshop

188 Creative lens effects
Use Photoshop to recreate popular photographic lens effects

196 Paint with light
Add contrast, colour and light

200 Dynamic photo effects
Use Photoshop's tools, stock photos and fractals

206 Understanding blending modes and layer styles
Apply some stunning glow effects to your images

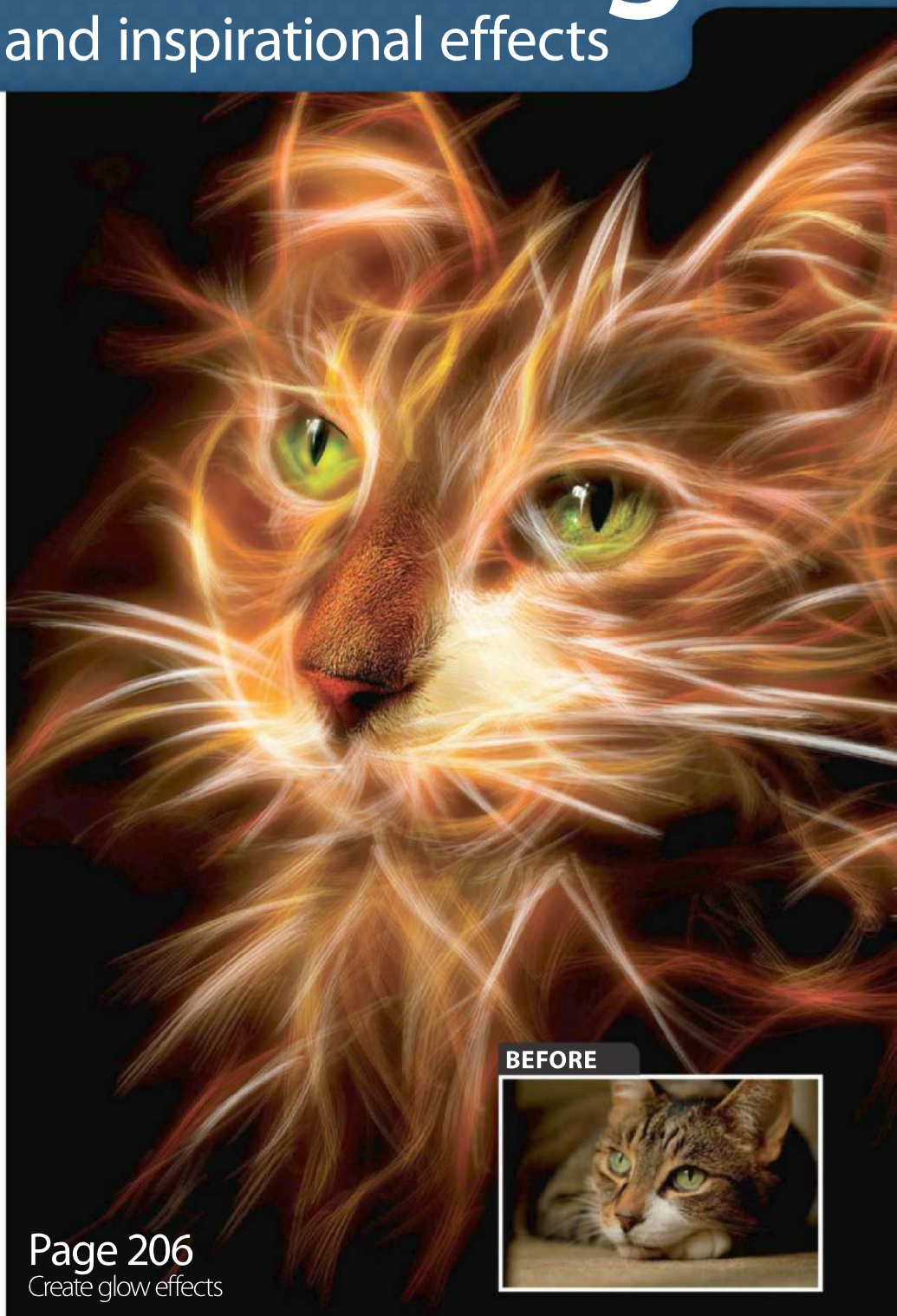
210 Make a mannequin using the Pen tool
Give your photos a mannequin look

214 Create a digital matte painting
Blend multiple photos to create a photorealistic landscape

219 Quick sepia
Adjust the tone of photos easily

220 Ghostly effects
Turn your image into an aged and faded photo

224 Expert transformations
Create entertaining retouch effects

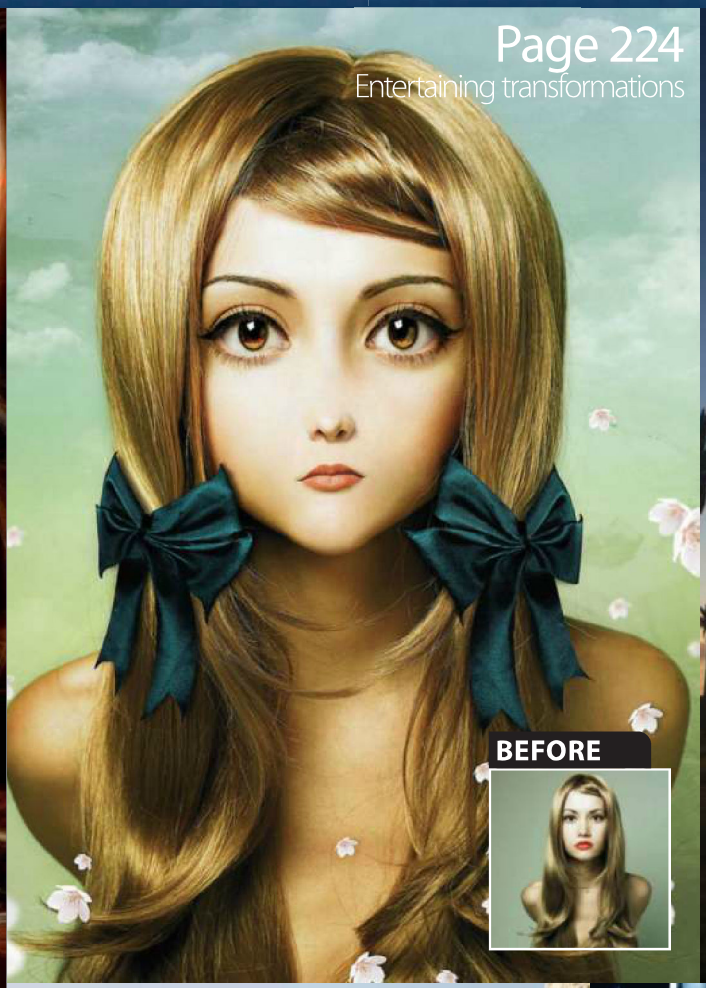


Page 206
Create glow effects

Source files available

For source files go to page 258 or visit www.photoshopcreative.co.uk/tutorials.php





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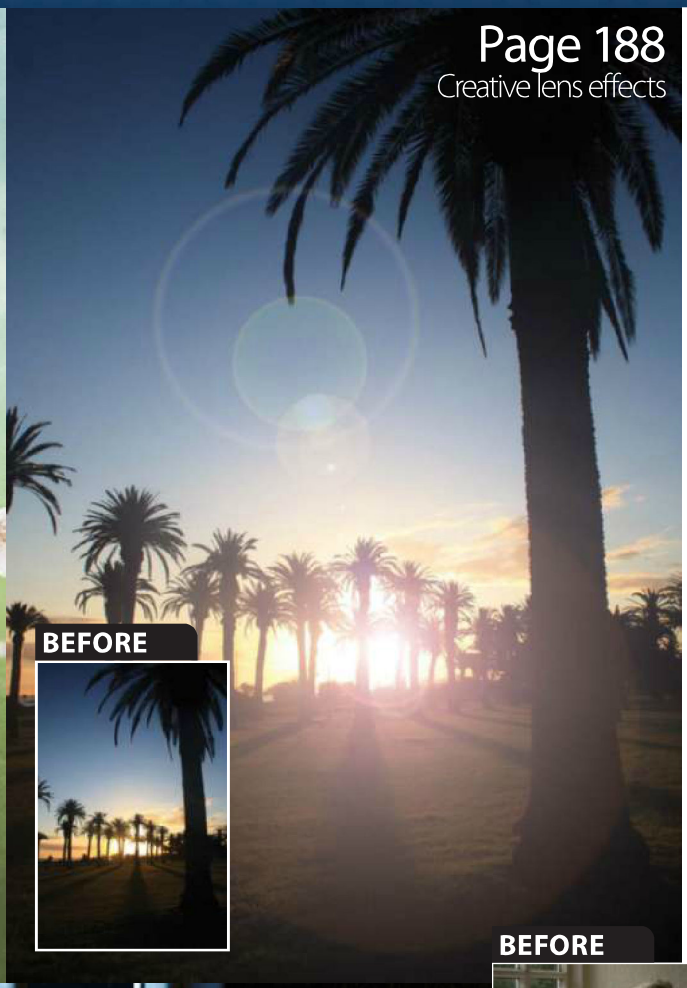
Entertaining transformations

BEFORE



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Creative lens effects

BEFORE



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Digital matte paintings



BEFORE

Page 196
Paint with light

Creative lens effects

Source files available



Use Photoshop to re-create popular photographic lens effects

Photoshop and photography will be intertwined forever. The ability to edit and process photographs quickly and easily is the very ideal Photoshop was built upon. Now, over two decades later, Photoshop is still the world's most popular photo editor, but it is often seen as something to be found in a designer's toolbox instead of a photographer's. We like to think Photoshop is one of the means to bridge between these two fields. Part of that bridge is the ability to replicate lens effects.

The term lens effect refers to certain tricks photographers employ to achieve a particular look or appearance in-camera. In most cases these effects take a great degree of skill, training or even specialised equipment, and, as with most aspects of photography, many of these effects require the right combination of physical events, lighting, timing, and sometimes even luck. There are times when this combination of elements stubbornly refuses to fit together – much to the frustration of the person behind the camera. It's at these moments that Photoshop can step up to help fill the gaps and provide an opportunity to digitally manufacture a photographer's lens effects.

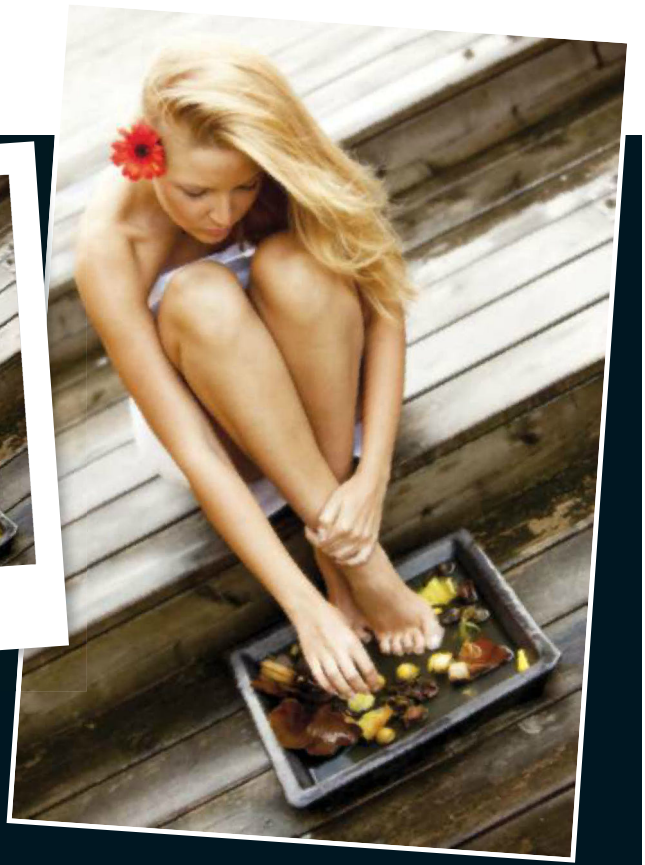
Alternatively, if you are just a hobbyist that's looking to sharpen your photography and design skills, you may have seen an effect before and wondered how it was produced. Whether it's the motion blur of a racing vehicle or the silky smoothness of a waterfall flowing over rocks, we'll give you the tools you need to create these effects after the shutter has already clicked.

In this feature we will examine several of the most popular effects found in the photography world and discuss how they are traditionally created in-camera. Then we will show you how to reproduce them in Photoshop. We've provided easy-to-follow, step-by-step guides for creating 12 different effects. The beauty of these effects is that they can work on any image, but if you would like to use the same images as us go to **http://tinyurl.com/3wmd89q** to download them. Be sure to share your results with us!

TECHNIQUE 1



Before photo



Soft focus

Re-create one of the most famous lens effects

Soft focus refers to an effect where the image isn't in focus, yet it's not simply out of focus either. The focus is softened and the highlights bloom. This is caused by a flaw in the lens known as spherical aberration. While that term may sound intimidating, it's really just a technical term describing the way light bends when it passes through a lens. Like most things in photography, this flaw was found to have a purpose. When used appropriately, the effect can add beauty and charm to a photograph, particularly portraits. Lens manufacturers began purposely producing lenses with this flaw to be used specifically for this effect and it has endured as a popular style.

In Photoshop we can't control the way light passes through a lens to form an image. We're dealing with pixels, not particles after all, but we can mimic the effect pretty easily in just a few steps. Look for the 'WetFeet.jpg' image so you can follow along.



01 Load luminosity Use slight Gaussian blur on the image (Filter>Blur>Gaussian Blur). Use a setting of 2px just to knock down the sharpness of the image, now switch to the Channels palette and Ctrl/Cmd-click on the RGB channel. This creates a selection of the bright or luminous values of the image.



02 Beautiful blur Switch back to the Layers palette and press Ctrl/Cmd+J to create a layer from the selection. Change this layer's blending mode to Screen. Now bring up the Gaussian Blur filter again and this time use a setting of 9px.

TECHNIQUE 2

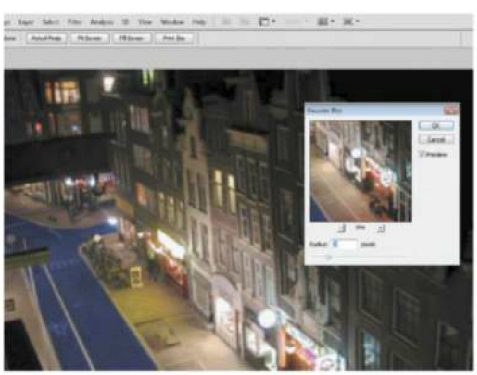
Light trails

Evoke a busy nighttime city with this clever effect

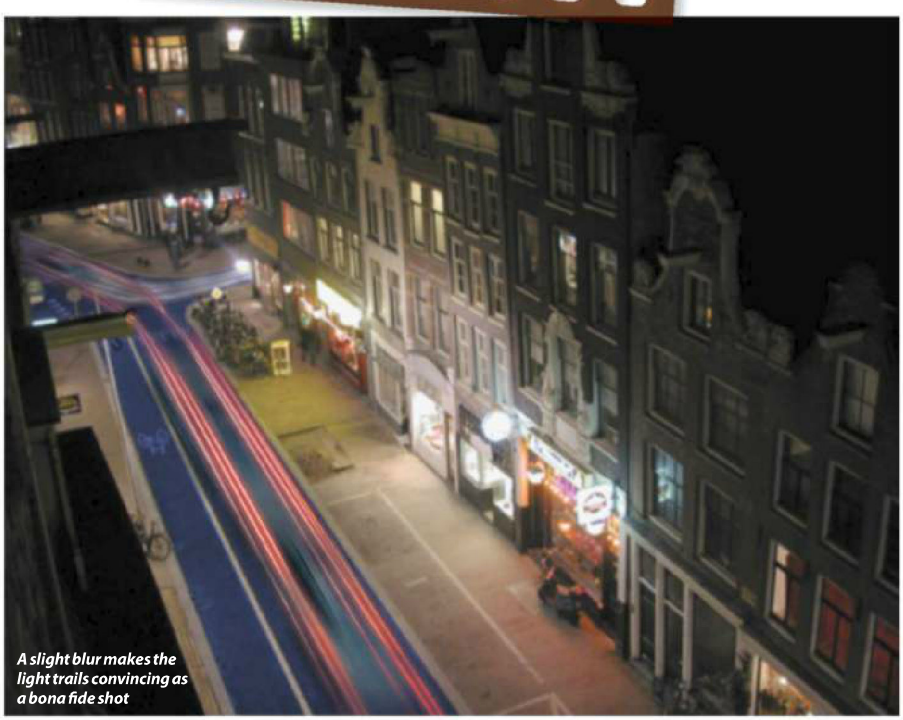


Night photography can be tricky as the lack of light always presents a challenge. One of the common solutions for this is to keep the shutter open longer to capture more of the available light. One of the side effects to this technique, however, is that any moving lights are captured as continuous streaks or trails. Instead of seeing this as a limitation, creative photographers embrace it as a means of additional expression. Some even go as far as to use handheld lights such as a sparkler or torch and intentionally draw with the light before the open shutter.

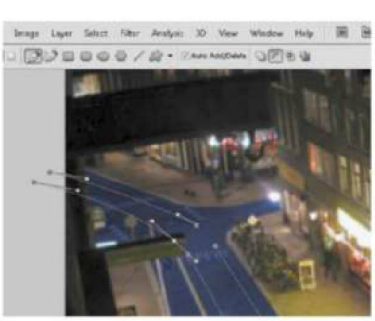
This technique can create a particularly dynamic effect when vehicles are involved. In this type of setup, traffic is generally seen as a river of glowing lights. We'll attempt to reproduce that same effect in Photoshop here. Look for the file labelled 'NightLife.jpg' and follow along.



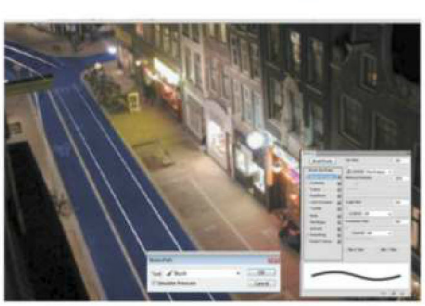
01 Lose the details Images that use a slow shutter speed tend to lack sharp detail. Use a slight Gaussian blur to soften the details here. Filter>Blur>Gaussian Blur with a setting of 3px should work nicely.



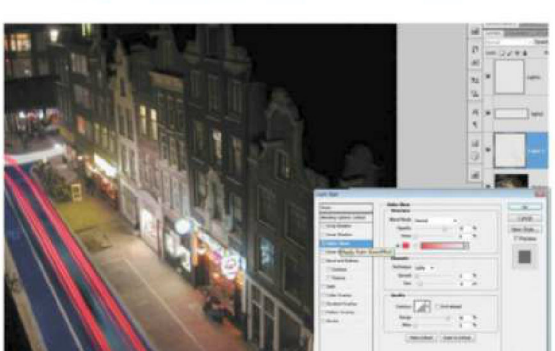
A slight blur makes the light trails convincing as a bona fide shot



02 A bit of pen work Grab the Pen tool, set it to Path mode in the Options bar (not the default Shape mode) and draw out paths to trace the motion of the vehicle lights. To create multiple paths, just Ctrl/Cmd-click to end one path so you can start another.



03 Stroke paths Grab the Brush tool and open the Brushes palette. Use the Soft Round preset with a Width of 9. Enable the Shape Dynamics and set Size Control to Pen Pressure. Create a new layer and switch to the Paths palette. With the dialog open, Ctrl/right-click on the path and select Stroke Path. Check the Simulate Pressure box and hit OK.



04 Add style Add an Outer Glow layer style set to a red colour for taillights, or a pale yellow for headlights. Use the Eraser tool to remove parts of the streaks that should be hidden behind foreground objects. For additional streaks, edit the path points and stroke on a new layer.

TECHNIQUE 3
Macrophotography

Capture brilliant close-ups with this technique

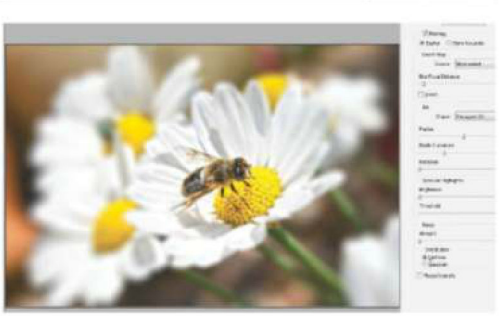


The classic definition of macrophotography is when the final print depicts a subject at larger than life size. This definition is only still held by a few who actually remember it. Most photographers tend to accept any photo of something small, usually taken within a few centimetres of the lens, as macrophotography. The result is usually recognised by intense details of the subject and drastic focal blur on the rest of the image.

In order to mimic this type of image in Photoshop, you do need to start with an image that's already pretty close to macrophotography, otherwise the image resolution will not support the resampling process very well if you attempt to enlarge it. Let's begin with the 'HoneyBee.jpg file'. If you haven't got CS5, use Hue/Saturation, Levels or the Curves command to add the impact required in step one.



01 Pump the details Go to Image>Adjustments>HDR Toning. Slide the Detail slider to about 154% and hit OK. Now press Q to enter Quick Mask mode. Use the Gradient tool to draw a black to white radial gradient over the bee. Press Q again to return to regular mode and go to Select>Save Selection.



02 The lens blur Cancel the selection with Ctrl/Cmd+D and go to Filter>Blur>Lens Blur. Set the Depth Map Source to the selection you saved, Focal Distance to 11, Radius to 50 and Blade Curvature to 28. If the image appears to be blurring the reverse area, then check the Invert box.

Lens flare



For most seasoned Photoshop artists, this effect holds a special spot in their memory as the first filter that immediately made them stop, check it out and say "Wow, look at that!"

Actual lens flares are created by lights hitting the camera lens directly. The curve of the lens causes the ray of light to warp. In photography this is usually considered a mistake, but the result can frequently be beautiful. In Photoshop, a lens flare is created by a filter. Open 'PalmSunset.jpg' and go to Filter>Render>Lens Flare. Choose the 50-300mm Zoom lens type and set the Brightness to 130%. Then, in the small preview window, drag the flare into position before hitting OK.

Vignette

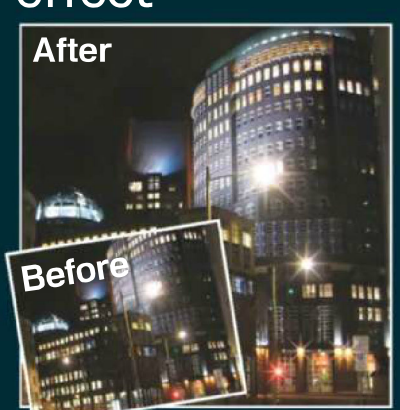


A vignette is caused by the tendency of certain lenses to create images that are darker and less saturated near the edges. Many photographers find it helps to frame and focus the subject of a photograph in an appealing manner and use it intentionally.

In our example we are using the 'RockyMtn.jpg'. Once open, go to Filter>Lens Correction. Yes, it's for correction as the default thought process is that vignettes are errors. But the process used to remove a natural lens vignette can be used to add one. In the Custom tab, look for the Vignette area and pull the Amount slider all the way to the left.

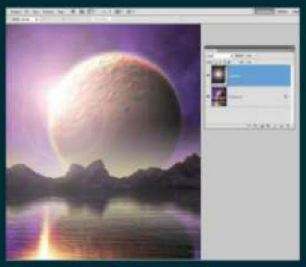
Starburst effect

TECHNIQUE 6



In photography the starburst effect is accomplished by setting the aperture to as high a number as you can. There is no aperture setting in Photoshop, but there is a way to get the effect. Open the 'CityNight.jpg' file and add a new layer above the background. Use the Elliptical Marquee tool to create a slender horizontal selection. Fill this with white then cancel the selection. Use the Motion Blur filter with an Angle set to 0 and Distance set to around 350. Duplicate the layer three times and rotate each by 45-degree increments. Merge the blurred line layer together and add an Outer Glow layer style. Now you have a starburst that can be placed over any light.

Make the most of blending modes



Certain effects can feel restrictive in their application by insisting that they be applied to a flattened layer. If you ever wished to have a lens flare or a vignette on a separate layer, then make use of blending modes to free your workflow. For example, create a new layer and fill it with black then render a lens flare onto this black, layer. Change the blending mode to Screen. The black disappears, leaving the lens flare to be manipulated as a separate entity. This enables as much flexibility in positioning and transforming the lens flare as you need. Much better than trying to point to a spot in the tiny dialog box.

TECHNIQUE 7

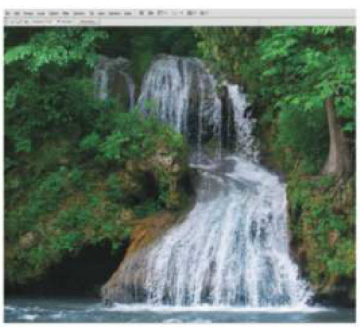
Silky-smooth water

Convey the beautiful movement of water with a motion blur

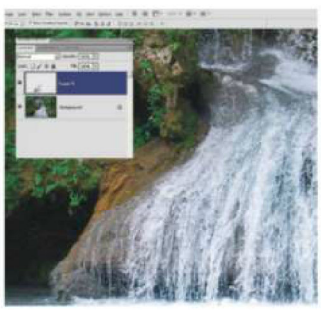
If you've ever grabbed a quick snapshot of a waterfall, you may have noticed the picture often lacks the majesty and wonder you were attempting to capture. But when you see professional photographs of the same, the cascading water can look silky smooth, softly spilling across the rocks. It's a strikingly beautiful effect that goes a long way to convey the movement and magic of these pearls of nature. It also isn't terribly difficult to capture without any special equipment. Mostly you just need a means of keeping the camera still, like a tripod, and the know-how to adjust your shutter speed. The silky-water effect is nothing more than a regular motion blur as the water rushes past while the shutter is open. The longer the exposure, the more blurring you will see and the more solid the water will appear.

To reproduce this effect in Photoshop itself, the central idea is to use the Motion Blur filter to blur the water slightly. The most obvious challenge that this presents us, however, is to restrict the blurring just to the water. Another interesting obstacle that is frequently encountered is when the water isn't all flowing in exactly the same direction. If the flow is bouncing and cascading across rocks and changing directions the technique can become a little bit more complicated.

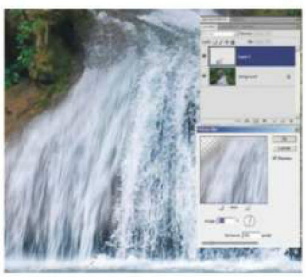
That's what we will be working with in this example of a waterfall that contains at least two different stages and several directional changes before splashing down into the river below. The general strategy is to use the same motion-blur technique but in smaller areas, once for each direction the water takes, then blend them all together using the Liquify feature. Select the 'Waterfall.jpg' file to follow along as we show you how to make your shot look as if you spent the afternoon getting that perfect open-shutter shot. No one will ever know the difference!



01 Rough selection Use the Polygonal Lasso tool with Feather set to 10px. Roughly select an area where the water is all going in the same general direction. The selection doesn't have to be exact, just a rough shape surrounding the target area will work fine.



02 Create a layer Press Ctrl/Cmd+J to copy the selection to a new layer. Doing this will also cancel the selection, but you need to get it back. Ctrl/Cmd-click the new layer thumbnail to create the same selection again. Also, make sure the copied layer is active.



03 Smooth things out Go to Filter>Blur>Motion Blur and set the angle to match the direction of the water. Set the Distance to 30px. This is just a suggested starting point so you should evaluate this setting for each iteration. Press OK, then use the Eraser tool to remove areas where the blur extends outside the bounds of the water.



04 Bendable blurs To help the blur to appear less angular and flow more naturally with the shape of the water, go to Edit>Transform>Warp and use the warp grid and tangent handles to shape the blur layer to fit with the curves of the water.



05 Liquify Repeat the first four steps for each area in the waterfall with a different direction. You should end up with a dozen layers of blurred water. Select them all and press Ctrl/Cmd+E to merge into a single layer. Go to Filter>Liquify and use the Warp tool to blend any seams.

Top 5 tips



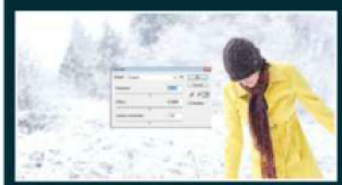
Smart Objects

Certain filter settings can be retained by converting a layer to a Smart Object first. Go to Layer>Objects>Smart Objects so filters are applied non-destructively.



Be an action artist

If you find you end up using a certain effect repeatedly, record an action to perform the steps and then you can repeat the same process with just the press of a button.



Exposure adjustment

While not technically a lens effect, you can force the appearance of over or underexposure in Photoshop. Go to Image>Adjustments>Exposure and change the Exposure setting.

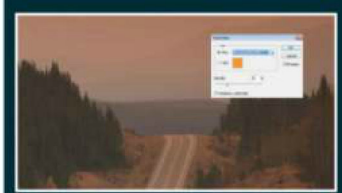


Photo filters

Photographers love to place a filter in front of a lens to change the temperature of the shot. You can find an assortment of these from Image>Adjustments>Photo Filter.

Film negative

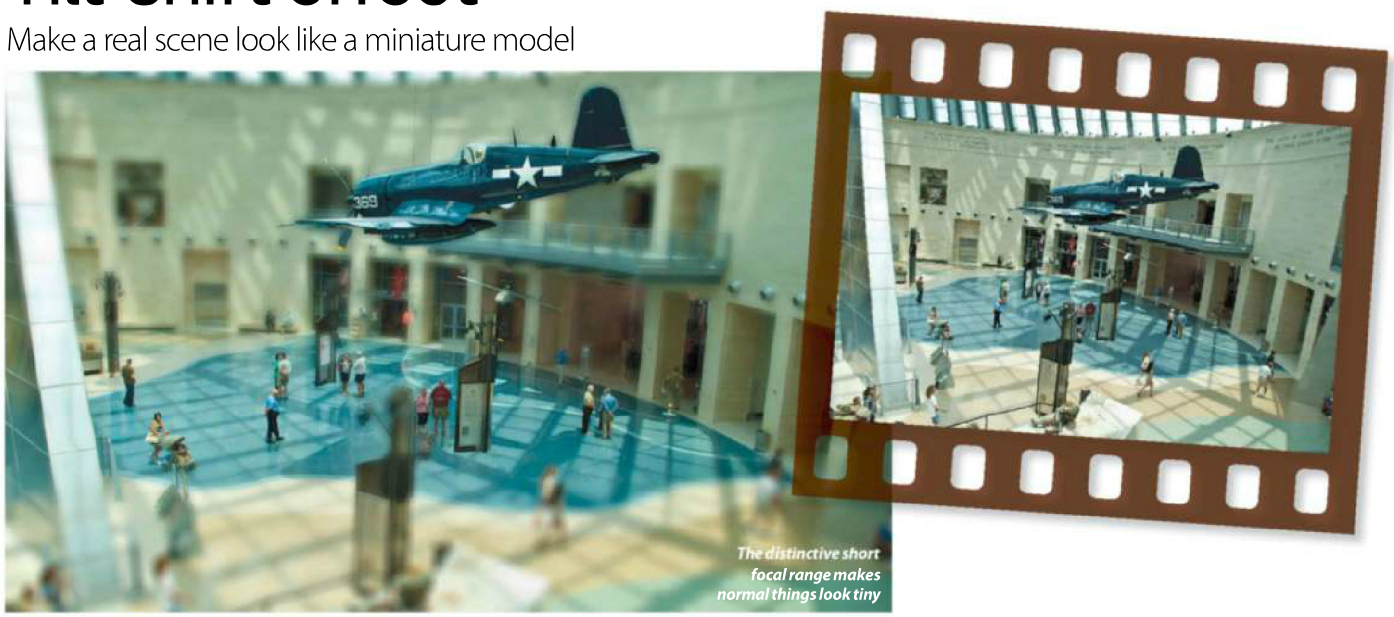


This effect was born in the days of processing in a darkroom. To get the negative go to Image>Adjustments>Invert, or press Ctrl/Cmd+I for a shortcut.

TECHNIQUE 8

Tilt-shift effect

Make a real scene look like a miniature model



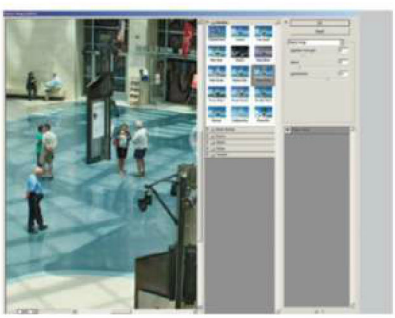
The distinctive short focal range makes normal things look tiny

The tilt-shift effect is a fascinating illusion because it works by playing with our optical assumptions. When we explored the macrophotography effect earlier, we pointed out that photographs of small objects usually have a narrow field of focus, evident by the focal blurring that surrounds the main subject. This very idea has been so well engrained in our consciousness that if the same blurring effect is applied to a different image, our brains automatically tell us it's a picture of something small. And if the image is really of something large, we assume it must be a miniature model of the real thing. Hence the magic of the tilt-shift effect and why it works so well.

To press the style even further, we will use an overhead photo of a large area that looks like it could be a model – try the 'Museum.jpg' file. Now we will remove betraying details and add some saturation along with the blurring to create a mind-fooling masterpiece.



01 Detail removal Make a copy of the Background layer. Small details will work against the miniature appearance, so remove them by going to Filter> Blur>Smart Blur. Use a Radius of 1.5, Threshold of 20 and set Quality to high.



02 Plastic wrap Run the Plastic Wrap filter found under Filter>Artistic. Set Highlight Strength to 4, Detail to 3 and Smoothness to 10. This creates the illusion of shiny reflections you'd expect to see on a small, plastic model.



03 Lens blur Make a copy of the top layer and go to Filter>Blur>Lens Blur. Set the Radius to 55 and Blade Curvature to 12. After pressing OK, add a layer mask to the blur layer and use a black to white reflected gradient to fade the effect from the centre of the image. The outer edges should be the most blurred.



04 Blur this, not that Spend some time painting on the layer mask to isolate elements that should be in focus. Remember, all the in-focus elements should appear to be the same distance from the camera. Finish by adding a Hue/Saturation adjustment layer and increasing the Saturation to around +25.

TECHNIQUE 9

Fisheye effect

Distort an image for a fun warped look



The idea of a fisheye lens is to be able to capture a wider angle of view than a standard lens. But it differs from a wide angle or panoramic style in that the fisheye projects the image onto a circle in the frame. While the viewable angle is indeed wider, the fact that the view is then distorted limits the practical usefulness of this style. Of course the artistic usefulness is a different matter entirely. Fisheye photos carry a sense of fun and whimsy, and can add an extra spark of interest to an otherwise mediocre shot.

The process to manufacture this effect in Photoshop is pretty straightforward, but the mechanics of it are less than flexible. To get the nice circle effect, you must start with a square image – otherwise you will end up with an oval at the end. So grab the 'EstesPark.jpg' and follow along with this fun and simple technique for a different look.



01 Square things up Begin by going to Image>Size. Make sure the Constrain Proportions box is cleared, then enter a Width value to match the Height to ensure the image is square before you can apply the effect. Next, go to Filter>Distort>Spherize and raise the Amount all the way to 100%.



02 Dark corners Create a new layer and grab the Elliptical Marquee tool. Set the Feather value in the Options bar to 15px. Create a circle selection as large as you can without going outside the image. Press Ctrl/Cmd+Shift+I to invert the selection and then fill with black.

Zoom effect

TECHNIQUE 10



The zoom effect, or rack zoom, is the result of the photographer manually zooming the lens either in or out while the camera's shutter is open. The effect gives the appearance of moving into (or out of) the image. It works well with nighttime city shots where the lights can leave visible trails or to direct the viewer's attention to a dynamic element within the frame, such as a ball about to be struck. To capture properly, the technique requires practice to keep the zoom motion at a constant and steady rate. It's not easy to accomplish manually.

In Photoshop, on the other hand, it's pretty simple. Open the 'GoalKick.jpg' file from the disc and go to Filter>Blur>Radial Blur. Set the Amount to 20 and the Blur Method to Zoom. In the Blur Centre box, drag the centre of the grid to the bottom right, approximately where the ball resides in the photo, and click OK to apply.

Panorama

TECHNIQUE 11



Panoramic lenses are amazing. They create gorgeous sweeping vistas that invite the eye to explore a landscape that simply can't fit into a smaller angle photograph. But the lenses are expensive enough that Photoshop users have long been stitching together their own snapshot photos to mimic the same effect. This used to be a long and arduous process, but not anymore. Ever since CS, Photoshop has come with a Photomerge feature that takes the pain out of stitching panoramas.

You need to begin with multiple shots that have at least 30% overlap. If you wish to work with our snowscape images, they are in a folder on the disc marked 'Panoshots'. In Photoshop, go to File>Automate>Photomerge. Use the Browse button to load the images into the dialog box. Enable the Auto layout option and Blend Images Together. Click OK and let Photoshop do the hard work for you.

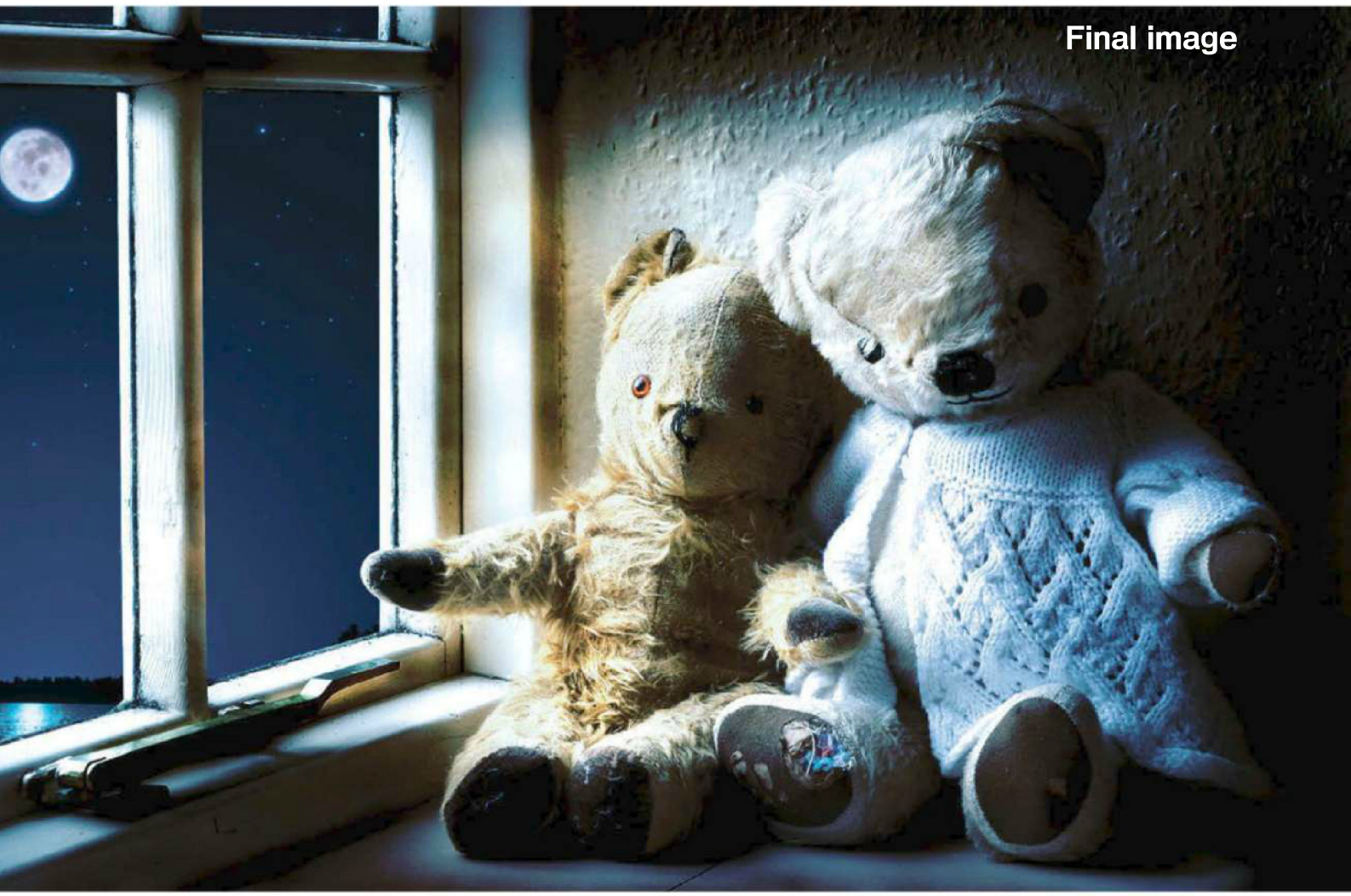
Motion blur

TECHNIQUE 12



When shooting a moving object, if the shutter speed is too slow then you will find that the object will be blurred for whatever distance it travelled while the shutter was open, but that blur does provides a useful sense of speed.

In Photoshop, the effect is easily reproduced by using the Motion Blur filter. Begin by creating a selection around the subject, like the yellow car in the 'YellowSportster.jpg' file. Copy the car to a new layer and duplicate it. On the top layer, run the Motion Blur filter (Filter>Blur>Motion Blur) with an Angle of 0 and a Distance of 200. Move this layer to the left a bit to enable the front of the car to show through. On the next layer, use the same filter but set to only 14px for a slight out-of-focus look to complete the illusion.



Final image



Before image



Daytime effect

Paint with light

Source files available

Transform a plain image with this simple method of adding contrast, colour and light

Painting with light can be done with a camera, a steady hand, a long exposure and a torch. However, this is a bit of a long process, so if you want to take a faster route, why not turn to Photoshop instead? Using your software is a great alternative , and it requires little more than the Brush tool.

The technique gives the impression that a torch was used to light the subject in front of you, taken with a long exposure to capture the torch's path. But waving a touch around in the right areas is a tricky thing to get right. Photoshop is a real time-saver.

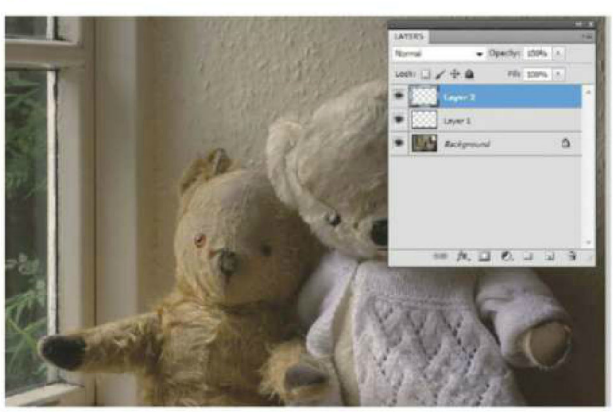
The strips of light in this tutorial are created using the Brush tool on layers with different blend modes. The highlights are treated separately from the shadows, and unlike using a torch in real life, in Photoshop you can control both aspects of light and shade.

Understanding the nature of light and how shadows react is important when making any composition work, so check out the tips over the page to find out more. The night sky in this tutorial was made to look as though it's behind the window with the help of a layer mask and the Pen tool to make the initial selection. This particular element brings the composition together, rather than leaving it with just the foliage outside.

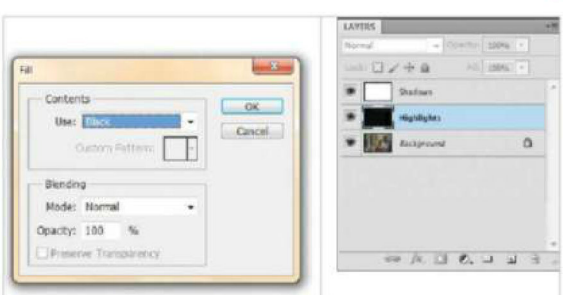
Using adjustment layers, you can give the whole image an overtone of light blue, to reflect the tone of light coming from the moon. The teddy bears are taken to an entirely different time of day, overlooking the calm sea at night.

BUILDING UP THE LAYERS PALETTE

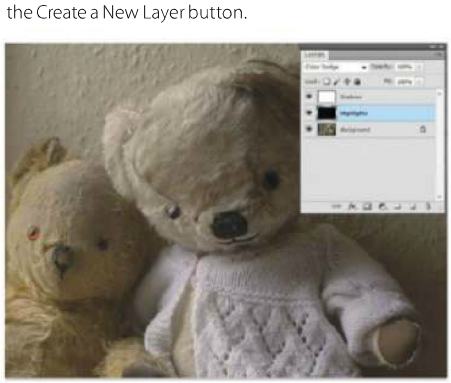
Blend modes can create mask-like layers



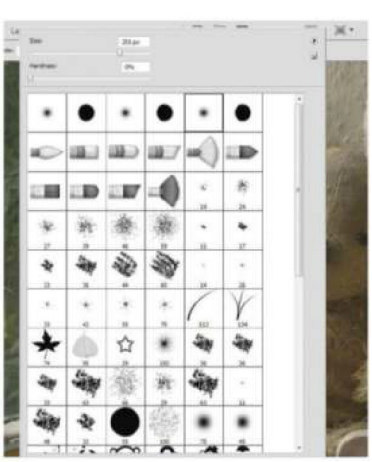
01 The setup Open 'Teddy bears.jpg' on your disc. As we're not making any adjustments to the image itself, we don't need to duplicate. Add two blank layers in the Layers palette above the original by clicking twice on the Create a New Layer button.



02 Black and white fills Name the top layer 'Shadows'. With this layer selected, go to Edit>Fill and choose white for Contents. Set layer Opacity at 100% and hit OK. Select the other blank layer and name it 'Highlights'. Hit Edit>Fill, and use black for Contents. Hit OK.



03 Goodbye layers The Highlights and Shadows will act like a layer mask. On the Shadows layer change its blend mode to Color Burn. On the Highlights layer alter its mode to Color Dodge.



04 Prepare the Brush tool Select the Brush tool, which will be used for painting the light onto the teddy bears. Go to the Options bar at the top of Photoshop and set its Opacity to 10% for a light touch. Choose a Brush size of 200px, and reduce the Hardness to 0% for a soft edge.

Tip

The right image

Choose your image wisely for painting with light. It works best on an image that has flat colours and is low in contrast, and also has no bleached white or dark black areas. This way, the detail that's already there is enhanced and you get better results. If you need to, dull down the original image before painting with light.

The behaviour of light

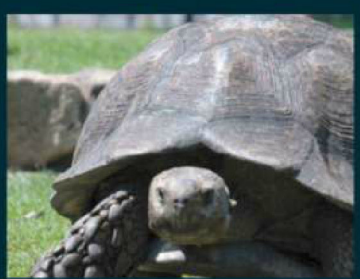
Placing the light in an image is tricky. Note where the light source is, and where highlights and shadows will fall. Shadows have two parts, a dark inner area and faint outer shading – not always noticeable.



01 The light sources Think not only about the obvious light sources in your image, but also about a light source that may be hidden out of the frame.



02 Soft shadows Use soft, blurred areas for curved surfaces, and harsh and strongly outlined shadows for areas such as the ground.



03 Highlighting For highlights, accentuate subject edges with a glow by increasing the intensity of brush strokes. Take into account objects blocking light.



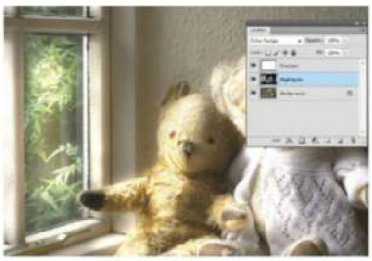
04 Surfaces Think about which surfaces would be more affected by the light source, and make this distinction with a darker shadow on edges further away from it.



05 Long shadows Don't be afraid to paint on long shadows that stretch across the ground. This shows the light source is low to the ground.

CONTROL THE EFFECTS OF LIGHT

The Brush tool is perfect for painting beams of light



05 Painting light Select the Highlights layer and set the Brush tool's foreground colour to white. Gently apply the Brush tool to the leaves outside, making them glow. Dab light onto the bears' heads, legs and arms, making them look high-contrast and vibrant with glowing light.



06 Beams of light Make sure the wall between the bears and the window has highlights to show the light streaming in. Flick the Brush tool to and from the two. If areas appear to be bleached out, make the foreground colour black to add detail back in.



07 Paint the shadows Select the Shadows layer and set the Brush tool with a foreground colour of black. Change the Brush's Opacity setting to 5% in the Options bar. Paint over the existing shadows around the edges of the bears, and darken the parts of the window frame that are facing into the room.



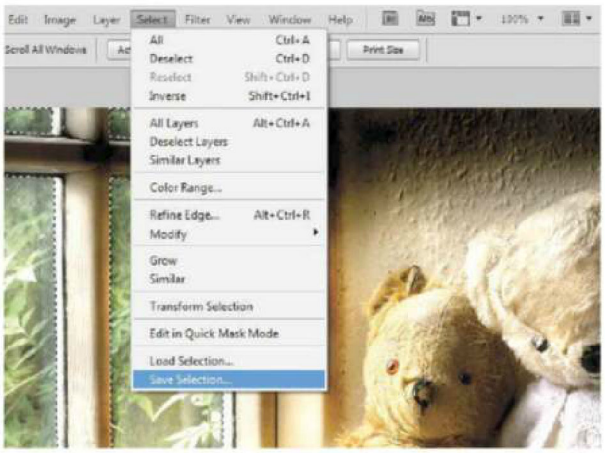
08 Tidy up Look for any bleached or overly dark areas. Switch the foreground from white to black for the Highlights layer and vice versa for the Shadow layer. Touch up areas to bring back the detail.

09 Window Select the image's layer. Choose the Pen tool and zoom in to 300%. Make a selection (a path) on one of the four panels in the window. When complete, hit Ctrl/right-click inside the selection and choose Make Selection. Add no Feather Radius. Repeat for all four sections, but pick Add To Selection in the dialog.

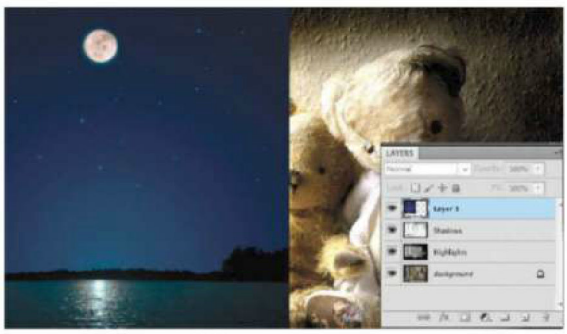


TEDDY BEARS AT MIDNIGHT

Use a layer mask to add another element to the composition



10 New channel When all the four panels have 'marching ants' around them, go to Select>Save Selection, name the new channel 'Window Panels' and hit OK. The selection saves into the Channels palette so it can be called up at any time. Hit Ctrl/Cmd+D to remove the marching ants.



11 The night sky Open 'Night Sky.jpg' (don't worry about the colours of the sky and moon). Drag the image onto the canvas of the teddy bears, and move its layer to the top of the layer stack. Hit Ctrl/Cmd+T to shrink the night sky to fit neatly over the window frame.



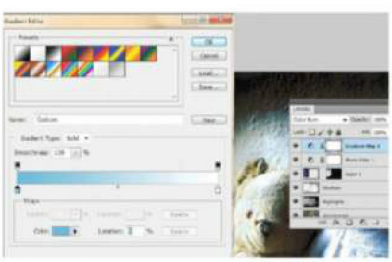
12 Layer masking Open up the Channels palette. While holding Ctrl/Cmd, click on the thumbnail of the Window Panels channel. The selection will become active. Go back into the Layers palette and on the Night Sky layer hit the Add Layer Mask button.



13 Position the sky Unlink the Night Sky layer from its layer mask by clicking the chain link between them. Click on the image thumbnail to freely move the night sky to a good position. Hit Ctrl/Cmd+T if you need to make it smaller or bigger.



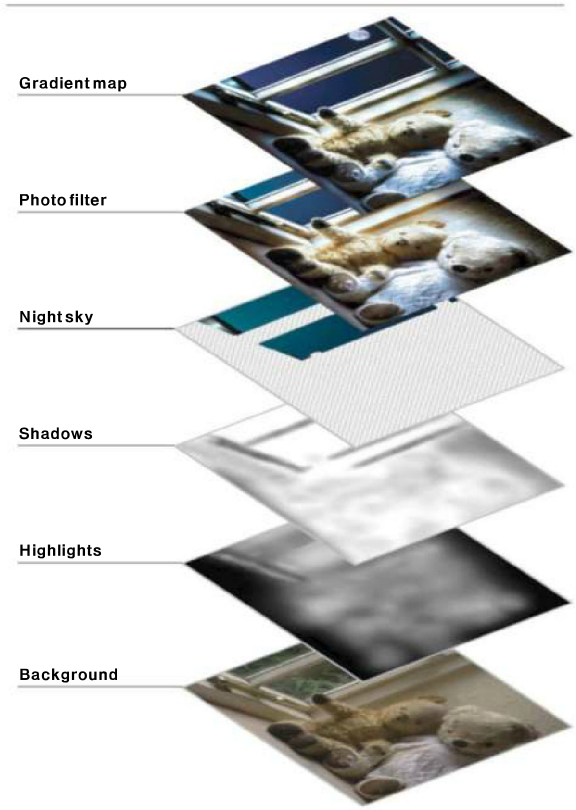
14 Cooler light To match the colour of moonlight, add the adjustment layer Photo filter (from the bottom of the Layers palette). Use the Cooling filter (82), because it's a light blue colour, and set its Density to 30%.



15 Gradient Map Add the Gradient Map adjustment layer. Inside the Gradient Editor menu, select a light blue-to-white gradient. Hit OK and change the blend mode of the layer to Color Burn. Lower the Gradient Map's layer Opacity to 50%, and then your composition is finally complete.

Layer structure

How we layered up the light



Creative Editing



Dynamic photo effects

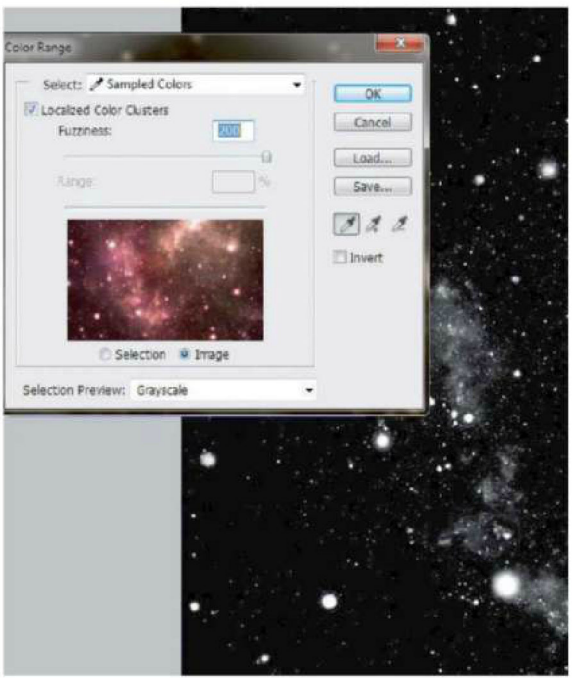
Source files available

We show you how to create an amazing image using Photoshop's tools, stock photos and fractals

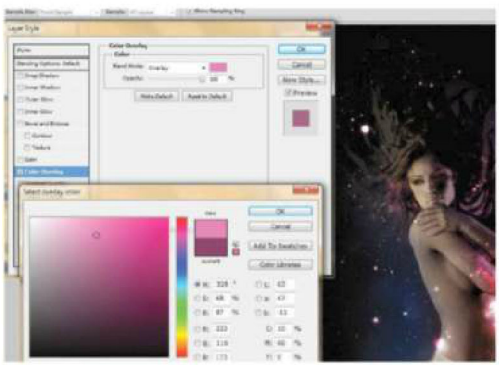
The inspiration for this tutorial comes from space; with its amazing lights, stars and nebulas, it's one of the most fascinating, mysterious and undiscovered fields that people are still trying to explore. Photoshop is probably the most powerful tool out there to work with photos. Combine the two and you can end up creating an absolutely stunning artwork. Photoshop's blending modes and layer styles bring endless possibilities for your creativity.

In this tutorial, we will try to explore some of the basics of blending images together as a form of photomanipulation, creating striking lighting effects with tools as simple as standard brushes, as well as more advanced techniques. By mastering your blending mode skills, you will be able to apply them for almost any project that you will be creating in the future.

It is important to work with images that inspire you. If you find yourself browsing through stock images and one of them strikes you, then that's probably the one to work on. Always try to project a particular mood and evoke some feelings with your artwork, as that is when it will start to inspire others.



01 Get started Open the first galaxy image (Fotolia ID: '10615278') from the disc, click Select>Color Range, select the Image radio button, click on the brightest spot and set Fuzziness to 200. Hit Cmd/Ctrl+C, open your adjusted model image and paste it in, calling the layer 'G1'. Create a group called 'Galaxies' and drag this layer in it. Hit Cmd/Ctrl+J to duplicate it and hide a copy for now.



02 Experiment with colour Set the blending mode of 'G1' to Color Dodge, with Fill set to 90%. Hit Cmd/Ctrl+T and position the brightest spot underneath the elbow. Double-click G1 and go to Color Overlay. Set it to 100% with a Blend Mode of Overlay, then give it a bright pink colour. Pick the Eraser tool, set its Opacity to 50% and brush out any unwanted dust from her face, hand, etc.

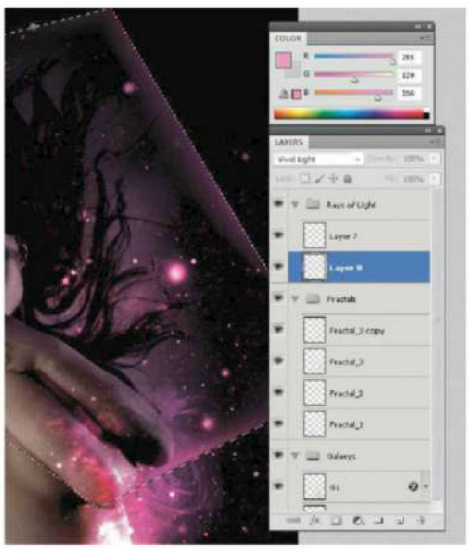
Tweak the model

We've changed the original image to fit more with the concept. First open a new Curves adjustment layer. Creating the 'S-shaped' line with the CMYK/RGB curve helps to bring more drama. Then just create a few layers, paint over the places where you want to change the colour and apply different blending modes (Color/Hue/Overlay/Difference). Always try to keep your models looking realistic.



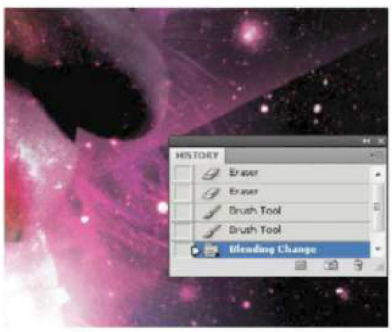


03 Extra elements Open 'fractal_1.psd' from the disc, hit Cmd/Ctrl+A, then Cmd/Ctrl+C and paste it in, positioning it on the back of the model. Set the blending mode to Color Dodge and the Fill to 53%. Open 'fractal_2.psd', repeat the process of pasting it in and position it on top left-hand side of the model's head. Set the blending mode to Color Dodge again and the Fill to 100%. Open 'fractal_3.psd', repeat the pasting process, positioning it near the elbows this time, set the blending mode to Overlay and hit Cmd/Ctrl+J.



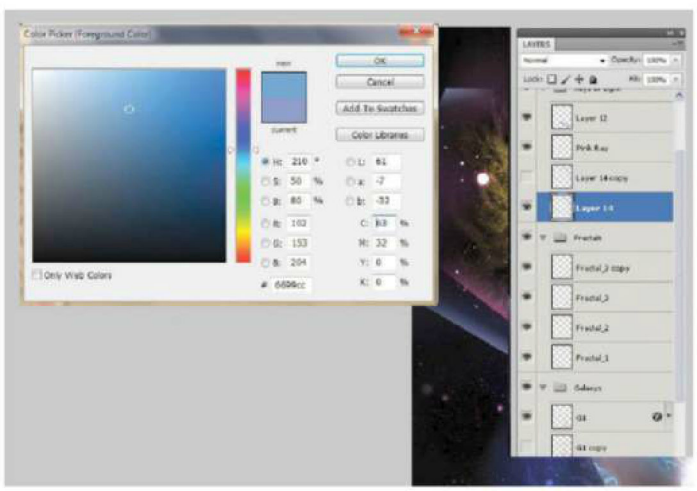
04 Ray of light Create a new group and call it 'Rays of Light'. Press Cmd/Ctrl+Shift+N to add a new layer, then set the blending mode to Vivid Light. Next, select the Polygonal Lasso tool and create an abstract selection as shown in the screenshot. Pick a baby pink colour, select the Brush tool, then use a standard big, soft brush to draw a line following the selection just outside of the selection area.

05 Make the lights work Select the Eraser tool and brush out the ray of light in the area of the elbow. It's worth experimenting with the positioning in order to find the best composition. Open 'fractal_4.psd', hit Cmd/Ctrl+A and Cmd/Ctrl+C then paste it in, positioning it near the brightest area. Set the blending mode to Screen, and it is now time for some improvisation.





06 Experiment with modes Now the fun part comes in. Pick a standard soft brush set to a decent size, then create a new layer underneath everything except for the main image. Call this 'Colors'. Start adding your palette colours all over the picture almost at random – try different shades, places, etc. Change the blending mode to Overlay once you are done and adjust the colours to your taste.

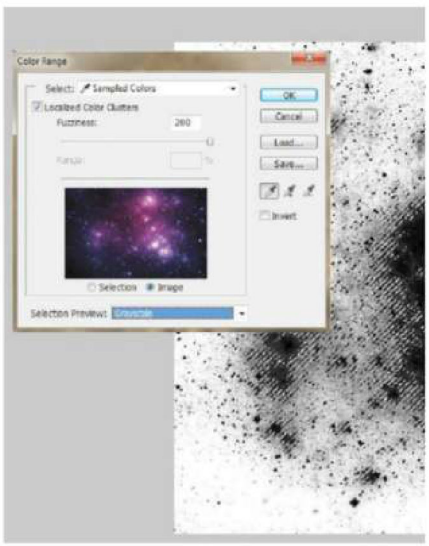


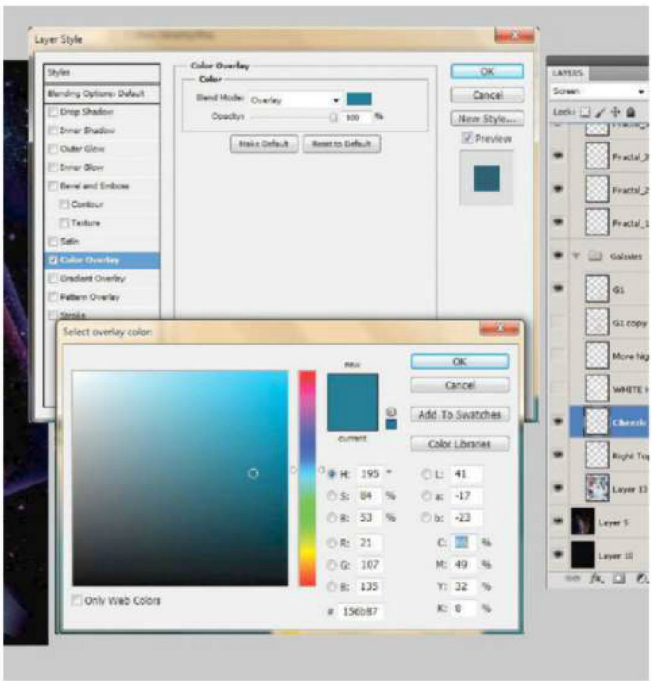
07 More lines Jump back to the Rays of Light group and create a new layer called 'Blue Ray'. Grab the Polygonal Lasso tool and make an abstract selection again. Check the screenshot above to give you a direction on the perspective. Next, pick a big, soft brush and give it a light blue colour with a shade of purple. Now draw lines outside the selection area in the same way as in Step 4.

08 Adjust the blending mode Next up, change the blending mode of the Blue Ray layer to Overlay and then duplicate it using Cmd/Ctrl+J. It should then turn into a deep blue shine. Pick the Eraser tool and a big, soft brush again, then brush out the edges the way you prefer it on both layers or just on the copy.



09 Seeing stars Open the second gallery image (Fotolia ID: '9904073'), then duplicate and hide the background layer. Now hit Select>Color Range, click on the black area of the image with the Eyedropper tool and click OK. Hit Delete on your keyboard, then press Cmd/Ctrl+A, Cmd/Ctrl+C and paste in the Galaxies folder. Position this on the top corner of Blue Ray. Double-click the layer and add Color Overlay, selecting a bright blue colour with a Blend Mode of Hard Light and Opacity of 100%.





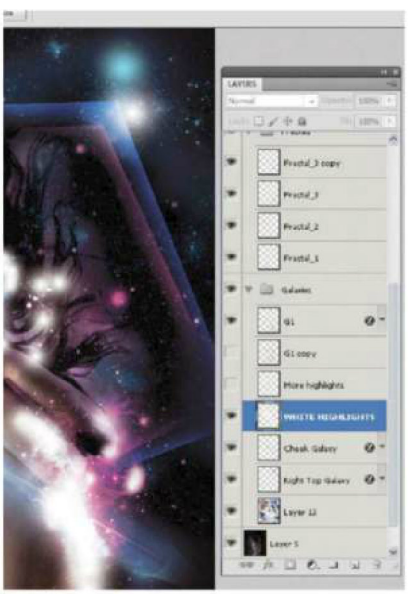
10 Add more stars Open the third galaxy image (Fotolia ID: '11515350'), hit Select>Color Range, click on the white area of the image and click OK. Press Cmd/Ctrl+A, Cmd/Ctrl+C and paste in the Galaxies folder as before, then press Cmd/Ctrl+T to position near the model's cheek. Double-click the layer, add a Color Overlay, then choose a slightly dark blue/green colour with the Blend Mode set to Overlay, and click OK. Set the layer blending mode to Screen, then erase any unwanted parts with a soft brush (Opacity at 50%) Eraser tool.

Experiment, explore and push your limits

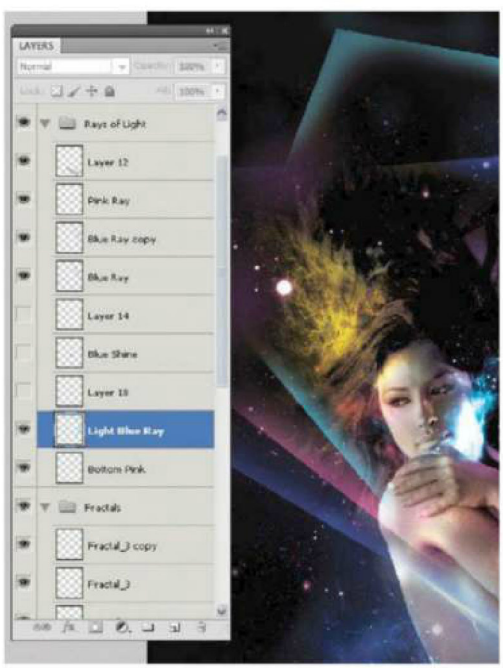
Using blending modes can be tricky sometimes, but if you practise a lot then you'll find a whole universe of amazing possibilities. Don't just practise with one Normal layer and one set to Multiply; use a few on top of each other and see what effect it creates on the image. For example, if you want to create a striking highlight, use Overlay, pick a soft brush with a white colour and draw a few shapes where you want the highlight to appear. Then duplicate it, or add even more depth by creating another Overlay layer and drawing different shapes in the same place so that they overlap. You will notice that at the areas where shapes overlap, you will achieve beautiful lighting effects.

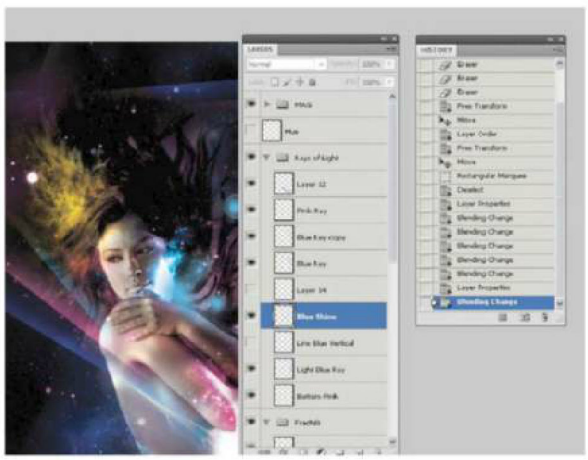
With layer styles, try to experiment with the Outer Glow setting; pick a bright colour for it and set the Blend Mode to Overlay. Then pick a small brush, at just a few pixels, and draw a line. Right-click this layer and copy your layer style. Create a new one, right-click it and paste in the layer style. Now draw a line overlapping the other one, and watch the magic happen. The more you experiment, the more amazing things you will discover about blending modes.

11 Creating highlights In the Galaxies folder, create a new layer and name it 'White Highlights'. Place this in the order shown on the supplied example. Pick a soft Brush tool and then start painting your highlights on the brightest areas as shown in the screenshot, as well as in places where you think highlights should be added. Change the layer blending mode to Overlay and improvise some more.

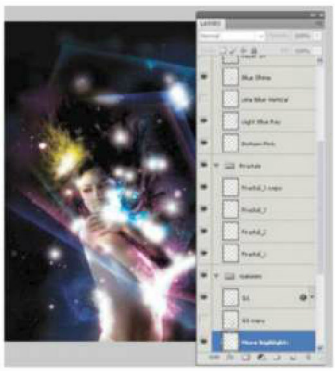


12 Contrast shapes In the Rays of Light group, create a new layer and call it Light Blue Ray. Pick the Polygonal Lasso tool and draw a shape similar to the one shown in the example. Pick a light blue and colour it using the same technique. Once you are happy with the shape, change the blending mode to Overlay.



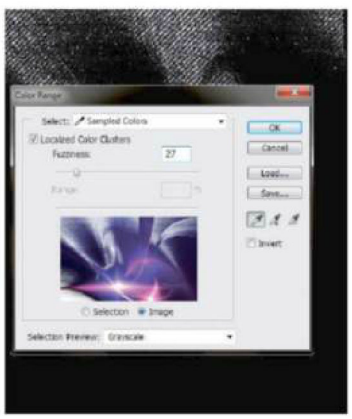


13 **Lighten up** Using the same colour, pick a soft, round brush of a medium size. Create a new layer called 'Blue Shine' and add more dots and shapes around the model's cheek and hair as shown on the example above. Change the blending mode to Overlay, then go back to the Colours layer and play around with both colours and shades. The more you experiment, the better the outcome, so play around for a while until you're satisfied.





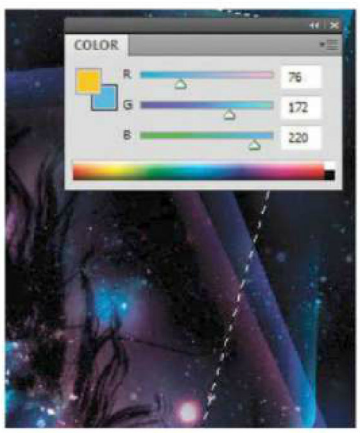
14 **More light** In the Galaxies folder, create a new layer called 'More Highlights'. Next, pick a soft, round brush with a white colour. Add more lights on bright areas and where you think more highlights are needed, or use our example as a reference point. Switch the blending mode over to Overlay and then back to Normal to see how it affects the image. Once you are finished and happy, switch it to Overlay.



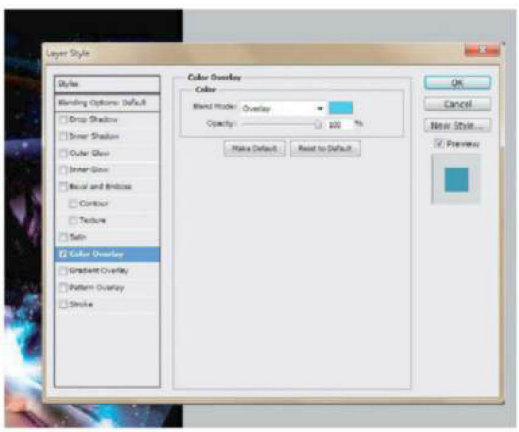
15 **Another galaxy** Open the last galaxy image (Fotolia ID: '3509054'), duplicate the layer, hide the background and click Select>Color Range. Set Fuzziness to 46, then click the darkest area on the bottom of the image and hit OK. Delete the selection once more. Complete the same process for the top dark area of the image. Once this is done, hit Cmd/Ctrl+A, Cmd/Ctrl+C and then paste into the main image.



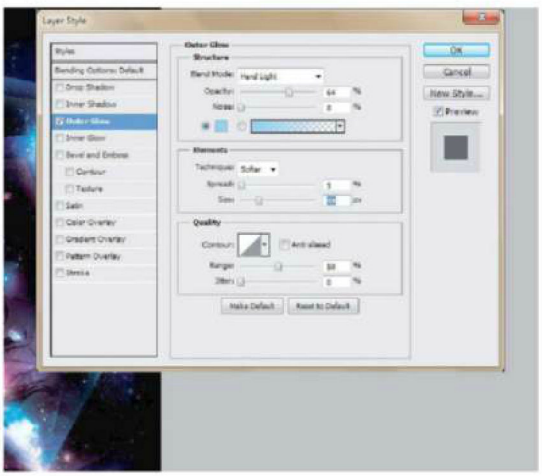
16 **Positioning** Change the blending mode to Lighten. Hit Cmd/Ctrl+T, then resize and reposition on top of the model's hand. Now change the blending mode to Screen, select the Eraser tool and brush out the image so it looks a part of the scene.



17 **Orange abstract shape** Create a new layer in the Rays of Light group. Pick the Polygonal Lasso tool and create an abstract selection as shown, then pick a bright orange colour and a soft brush, then draw rays the same way as before. Change the blending mode to Overlay, duplicate the layer and using the same technique, throw in a few more orange lines and shapes.



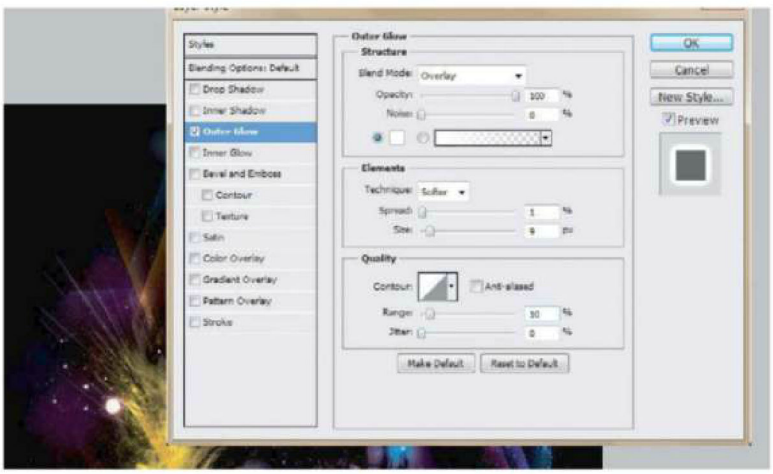
18 **Last galaxies** Remember that G1 copy layer that we left hidden? Well, now we need it. Bring it back, double-click it, then in Layer Style add a Color Overlay with a bright blue colour at 100% and set the Blend Mode to Overlay. Position it on top of the hand as shown in the example. Erase any unwanted parts, duplicate the layer then repeat the steps as before, positioning it on the right shoulder.



19 Add objects Open 'objects.psd', select and copy one object. On the main image, create a new folder and call it 'Objects'. Paste it in, then double-click the layer, add an Outer Glow layer style and pick a bright colour from the range of colours we've been using. Set the Blend Mode to Hard Light, Opacity to 64%, Spread to 1 and Size to 49. Repeat the same routine with as many objects as you like and try different settings.

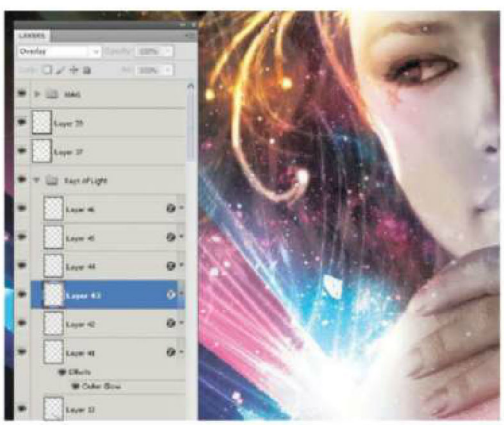


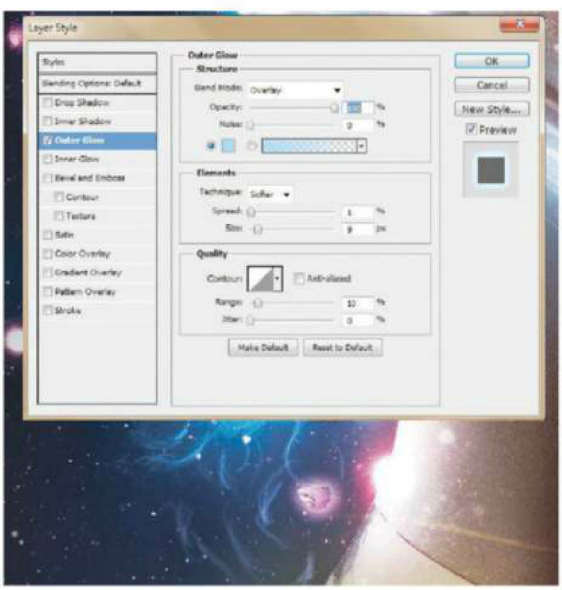
20 Play around Once you are happy with your random placement of objects, create a new layer above all the others and set the blending mode to Overlay. Pick a big, soft brush with a white colour, and just paint your highlights the way you want them. To get an even brighter glow, create another on top and give it an Opacity of 50% and repeat the process.



21 A very custom glow At this point in the process, if you're a lucky owner of a graphic tablet, it will certainly come in handy. Create a new layer in the Rays of Light folder, double-click it, tick the Outer Glow box, pick a white colour and set the Blend Mode to Overlay and Opacity to 100%. Pick a soft brush with a size of about 2-3px, and start drawing lines of light.

22 Final experiments To achieve straight lines for the emitted colourful rays of light, just click anywhere on the image with your brush, then hold the Shift key and click where you want the line to end. Keep holding the Shift key and just continue to create sunlight-like straight lines. Create a few more layers with an Outer Glow setting applied and give them different coloured settings. We used yellow (for the hair, right and left corners of the image) and blue for the diamonds.





23 Last highlights For the final touch, let's highlight the fractals that we used. For the yellow fractal, use a layer with Outer Glow set to a yellow colour. Just start drawing over shapes of the fractal object and see what you can come up with. Use a blue Outer Glow layer for the fractal on the bottom part of the image. Just follow the lines of the object and see how you can give it that polished look. Once you've finished that's it, you're done!

Creative Editing



Understand blending modes and layer styles

Make something magic with your photos by applying stunning glow effects

Painting in Photoshop doesn't always have to be about photographic realism – it can also be used to create images with the kind of effects that no camera could ever capture.

Starting with a photographic reference here, we're going to paint with a custom brush to create a stylised fur effect, but then we will be embellishing this by using blending modes to add glowing colours, and layer styles to add a touch of extra glow and dynamism. The result is a picture that really stands out and shows creative use of Photoshop editing.

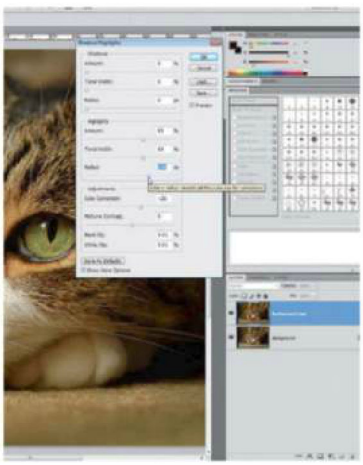
We've supplied a custom brush for you to use, and the success of this project depends on using your brush in a smooth, fluid way, so it's useful to practise a few strokes before you begin. In addition to brush strokes, this project depends on rich, glowing colour, and this is where brush and layer blending modes really help.

We'll begin by simplifying the initial start image via a little blur, leaving just the important areas of the image pin-sharp for focus. A couple of tweaks to the saturation and contrast will really pump up the impact of the image, and then we'll move on to some carefully controlled brush work. When it comes to colouring the stylised fur, we'll be using clipping masks to make the task much easier.

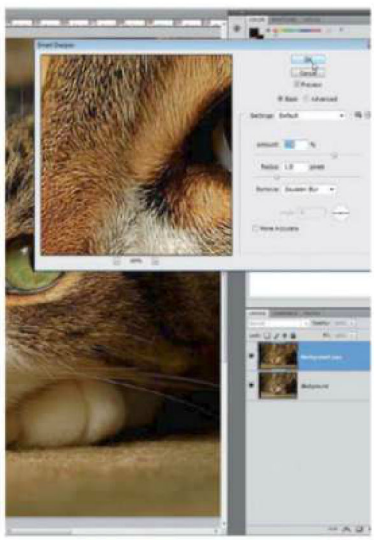
Remember that we're not painting realistic fur here, but rendering it in a very stylised, graphic way, so you can concentrate on the decorative aspect of the way the fur wraps around the form of the subject. Make sure to read the side panel on the next page before you begin, and refer to the video on the CD for more inspiration and tips.

TONALITY AND FOCUS

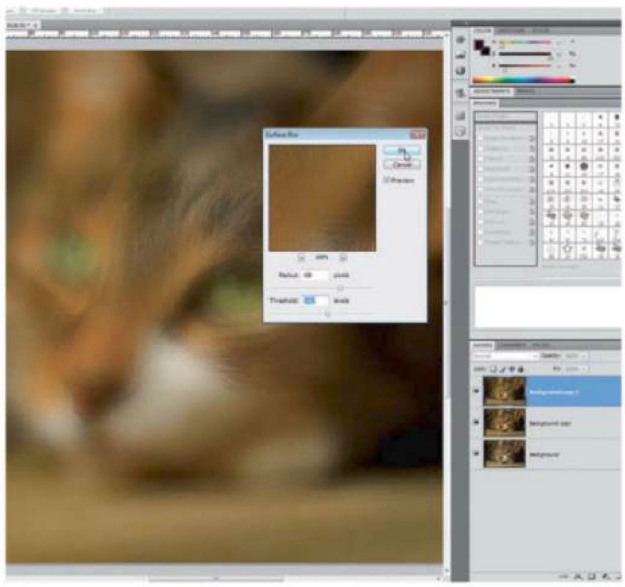
We'll begin by tweaking the tones in the start image and adjusting the focus



01 Adjust shadows and highlights Open 'cat_start.jpg' from the CD and duplicate the background layer. Go to Image>Adjustments>Shadows/Highlights. Zero out all three Shadows sliders. In Highlights set the sliders as follows: Amount 63%, Tonal Width 64%, Radius 174%. Set Midtone Contrast to +25, then click OK to apply the adjustment.



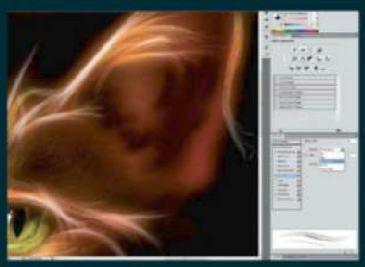
02 Super-sharpen We need to make this image super-sharp, so go to Filter>Sharpen>Smart Sharpen. Set the Amount to 174, Radius to 1.5 and set Remove to Gaussian Blur. Check More Accurate and click OK. Now duplicate this layer.



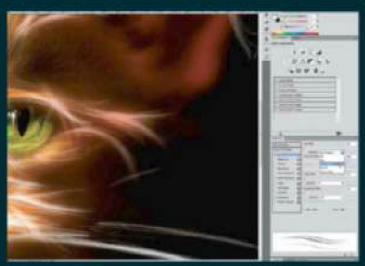
03 Bring in some blur We only want certain areas of the image to be pin-sharp, so on this new duplicate layer go to Filter>Blur>Surface Blur. Set the Radius to 68 and Threshold to 142. Click OK. Although this layer is now blurred, the Surface Blur filter retains a subtle look of fur.

Make the most of the brush

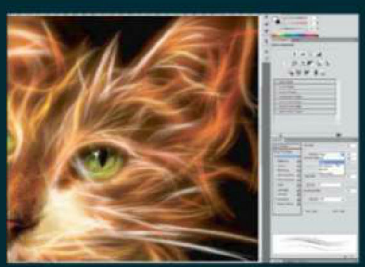
Using the brush effectively is the key to success in this project. We've supplied the brush complete with all settings applied, but it's important to use the brush itself effectively. Let's look at the options.



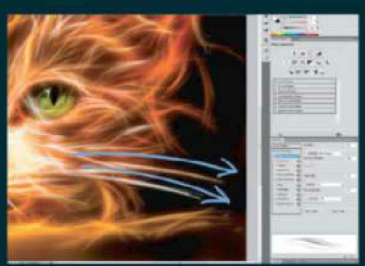
01 Opacity The opacity of the brush is driven by pressure, so start by using the brush very lightly, slowly building up pressure and consequently the opacity.



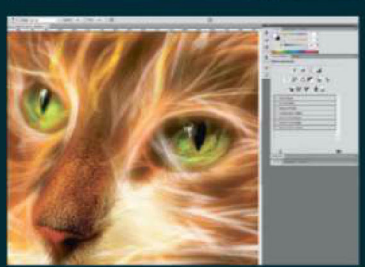
02 Size The size of the brush is also pressure-driven. Use the brush bigger rather than smaller and use pressure to control the size.



03 Size fade In the Brushes panel, change Size Control to Fade and then adjust the Fade value for strokes which automatically end in a very fine point.



04 Watch your speed! You'll find that you will create far smoother strokes if you draw them quickly rather than slowly – it's all in the wrist! Keep that speed up.



05 Catchlights Towards the end of the painting process, use a tiny hard brush with pure white to exaggerate the catchlights in the eyes.

SETTING THE SCENE

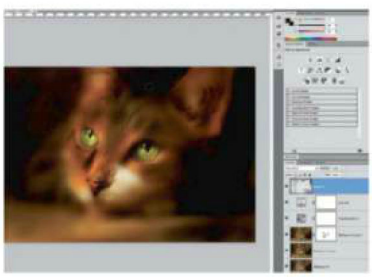
Painting with Blending Modes



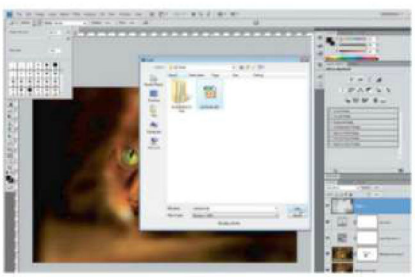
04 Reveal sharpness Add a mask to this layer via Layer>Layer Mask> Reveal All. Pick the Brush tool with a soft brush. Using medium opacity, paint on the mask with black to reveal some of the sharpness around the cat's nose and eyes. You can always return to this mask to paint again with black, revealing more of the sharpened layer beneath.



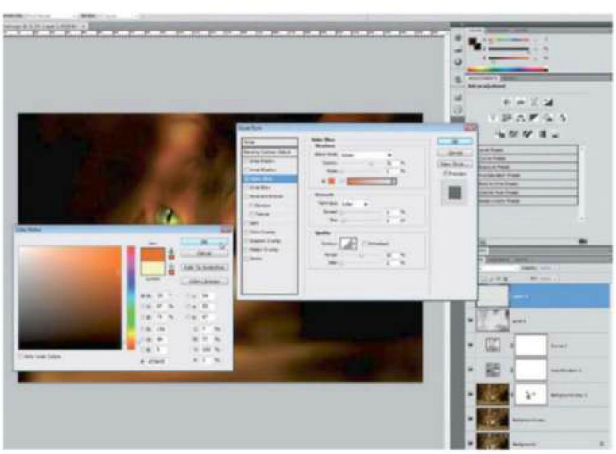
05 Tweak saturation and contrast The colours need to be quite vibrant, so go to Layer>New Adjustment Layer>Hue/ Saturation. Increase Saturation to +21. Now add a Curves adjustment layer and increase the contrast by creating an 'S' shaped curve using two points, as shown in the screenshot.



06 Toning down Add a new layer, setting its blending mode to Color Burn. Using the same brush, choose a very dark brown for the foreground and roughly paint around the cat, varying the opacity of the brush by setting Opacity Control to Pen Pressure in the Brushes panel.

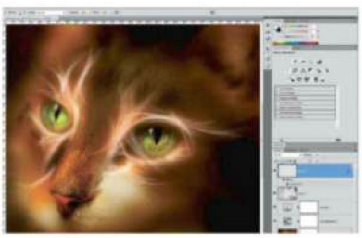


07 Load the brush Click in the Brush Picker, hit the small palette arrow at the top right and choose Load Brushes. Locate the 'cat_brush.ABR' set on the CD, click on it and hit Load. Click Append to add the brushes to the currently displayed ones. Now select the Cat 1 brush, and choose white for your foreground colour swatch.



08 Set up a layer style Add a new layer and go to Layer>Layer Style> Outer Glow. In the dialog, set Opacity to 95%. Click in the Glow colour swatch and choose #c05405. Set Spread to 0% and Size to 70%. Click OK to apply the layer style. Remember, you won't see the effect of the layer style until you paint on the layer.

GOING FURTHER
Adding stylised fur and colour



09 **Stylised fur** Before you start to paint, see the tip about brush settings on the far left. Now's the time to begin adding the fur effect with the brush. Start around the eyes, using flowing, stylised strokes. It's useful here to constantly refer to the start image, simplifying the flow and direction of the fur.



10 **Master that brush!** It's important here to make use of the pressure you apply to your stylus to vary the width of the brush. Use smooth, flicking movements to create fluid, smooth strokes. Lightly finish off some of the strokes with a subtle fan shape, using very little pressure on the stylus.

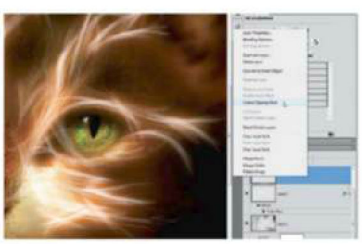


11 **Fur variation** We're actually painting the hidden form of the fur here, in a simplified, decorative way. You can intensify the brightness within the centre of your strokes by brushing over these areas again and again, slowly increasing the opacity of the white.

Tip

Plan ahead

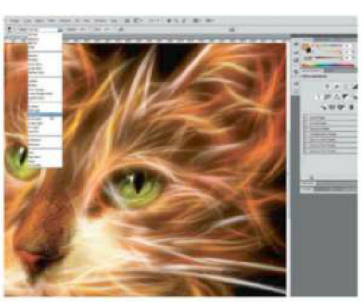
If you're not too confident about tackling stylised fur without guidance, give yourself a rough guide to start with. Before you begin painting the fur, add a new layer and use a small hard brush to sketch in the flow of the fur. Reduce the opacity of this layer and use it as a guide while you paint the fur for real with the custom brush.



12 **Create a clipping mask** Add a new layer above your white fur layer. Right-click this layer and choose Create Clipping Mask. Set the layer blending mode to Hard Light. Because of the clipping mask, any colour you apply to this layer will only be visible within the white strokes.



13 **Warm it up** Choose a standard soft round brush, and use a variety of warm bright colours on the fur strokes here and there. Add more fur strokes on another new layer with the same layer style applied, repeating the clipped Hard Light colouring layer for each subsequent fur layer that you create.

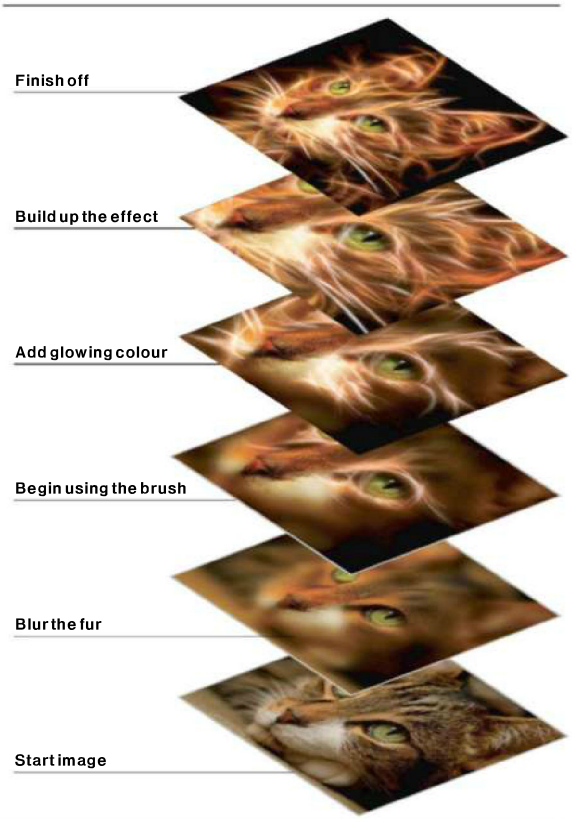


14 **Brush blending modes** You can add coloured strokes directly onto another layer. Use the 'cat_brush1' brush again, but set the brush's blending mode to Hard Light in the Options bar. Use the same technique as before for these strokes, carefully building up the flowing strokes and furry ends.



15 **Soft, intense colour** When you've added all the fur strokes, create a final new layer, setting its blending mode to Multiply. Use a large soft brush with intense, dark colours to add more colour and glow to the larger areas of the image. You can control the intensity of these areas simply by adjusting the opacity of this layer.

Layer structure
Creating that stylised look



Make a mannequin using the Pen tool

Have some fun with your photos by giving them a mannequin look. It's a great technique, especially for mastering the Pen tool

Source files available

Photoshop allows us to manipulate photographs to amaze and challenge the viewer. What can appear to be one thing can actually, on close inspection, be something else.

This illustration at first glance is a pretty model, but on a second look it's been given a mannequin effect. This technique and style is used for many advertising campaigns and magazines. Successful photorealism is dependent upon high quality originals, for close-up attention to detail.

In this tutorial we will take you through layers, opacity and using the handy techniques of 'patching' to achieve incredible photorealistic results. Using multiple layers is the key here, as well as understanding paths.

We will concentrate on just creating a part of the illustration, which will give you the skill set to create this style of illustration yourself. You will learn how to break down the illustration into separate elements, building the effect piece by piece. Use the Path tool to create clean shapes and layered masks to give intuitive and remarkably subtle control. We will also look at opacity and the layer blending modes to give depth and realistic shading effects. The work is time-consuming and made of many little elements, but the effect is worthwhile.

You can access the tutorial start file from the disc at the back of the bookazine and then once you are familiar with the technique, try it on some of your own photos.

PATH – PATCH – REPAIR

Build the foundations and get ready to create

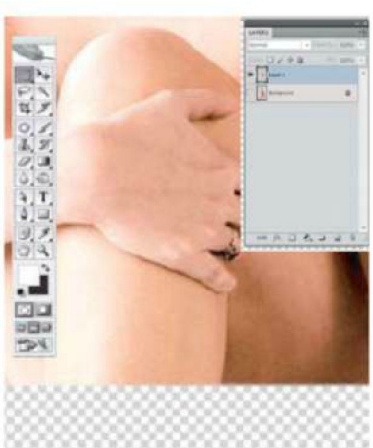
Tip

Patchwork

Don't worry if you paint over elements of the original image, such as the fingers on the last step. This is what patches are for – remember you have the background layer that is not damaged. You can simply create another patch or remove the problem areas with the Eraser.



01 Paths to success Each part of the illustration, such as fingers and joints, needs their own path. Using the Pen tool on the Paths setting, carefully draw each element, for example the back of the hand, as a separate path. Pick an area you want to work on, such as her right hand. We will add more and more paths throughout the process.



02 Patch it up Patching is very important to allow you to break down the artwork into steps that are easy to work on. Select the area to work on (the right wrist/hand) with the Rectangular Marquee tool, hit Ctrl/Cmd+J to create a new layer with only this selection, and name it 'Right Wrist Hand Patch'.



03 A fine selection Before we can get creative we have to clone in areas for repair, such as the wrist. Select the Right Hand path and make a selection. Then select the Lower Right Arm Opening path and again make a selection. This time click Add To Selection in the Operation menu. Repeat this with the Right Lower Arm path. You should now have a group selection.



Tip

Fake skin?

To give the effect of rubbery skin, copy the image and use the Gaussian Blur filter at a setting of 5. Now go to Layers and create a layered mask. Hide all, and then paint back areas of skin to give a false look.

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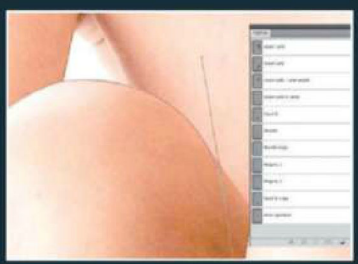
Pay attention to detail

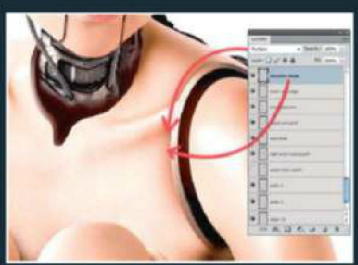
Being methodical with paths, patches and layers allows your creativity to be released. Shortcuts like 'jumble sale-ing' (finding elements on the web to use) will make your images more realistic.



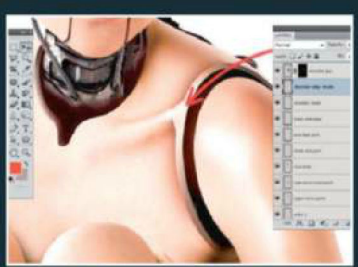
01 Jumble sale-ing Search the internet for free stock images that you can cut out parts of and then use as elements. MorgueFile (**www.morguefile.com**) is one good example.



02 True path When illustrating paths, get in close but try to use as few points as you possibly can. Make sure to keep each path separate.



03 A bit shady When painting in shadows, select the colour and set the blending mode in layers to Multiply for natural shading.



04 See-though? When building up layers such as highlights or shade, play with the layer opacity for extra subtlety and control.



05 A bit patchy? Patching allows you to work on elements of the illustration without harming the original.

DIGITAL SURGERY TIME

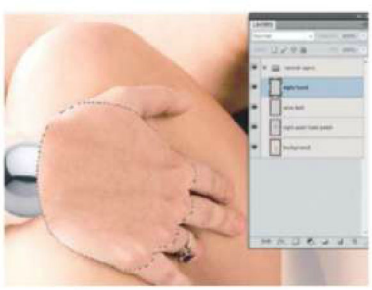
Here is where the creativity begins



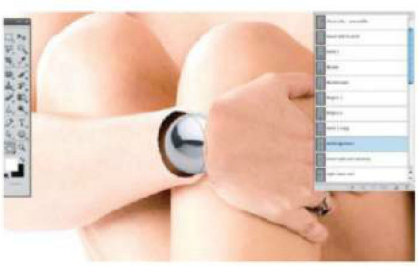
04 Clone and repair Use the Inverse Selection feature (Ctrl/Cmd+Shift+I) to select everything outside the original selection; you should have the 'marching ants'. Using the Clone tool, carefully remove parts of the illustration such as the wrist, giving the illusion that the area is cut out and the skin showing behind. Repeat for each piece, such as the knees and neck.



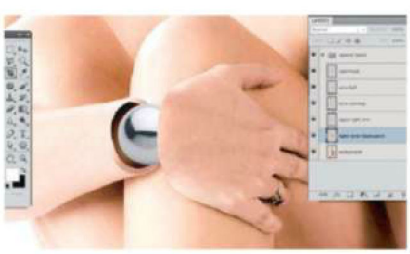
05 Give yourself a hand Time to start creating! Load the Right Hand path as a selection and then select the background layer. Hit Ctrl/Cmd+J to create a new layer of just the back of the hand. From the disc you can download the extra files for this tutorial. Open the Steel Ball file and simply click and drag it over your illustration.



06 Layers of fun Use Transform to scale down the steel ball (Ctrl/Cmd+T) and drag it into position. This is a good place to look at the 'fall and name' of your layers. Simply click on the Steel Ball layer thumbnail and drag it below the hand. Double-click the names of the new layers and name them 'Wrist Ball'.



07 It's all in the wrist Now we need to create the lower right arm layer (see tutorial file). This needs to go above your patch but below the steel ball, with the right hand at the top. Create a new layer, 'Wrist Opening', and again use the Pen tool to create the wrist aperture path, make a selection and fill with a dark colour shade.



08 Building the effect Now to start on detail work. Select the Lower Right Arm layer. Select the path Lower Right Arm Opening, then select the Wrist Aperture path and click Subtract From Selection (all these paths are on the tutorial file). This has selected the sleeve. Using the Eyedropper to pick shadow and highlights, paint over using the Paintbrush on Airbrush settings.



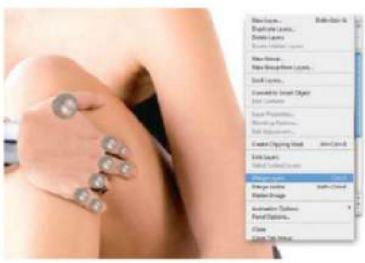
09 More balls please From the downloaded folder, copy and paste one of the finger balls into the image. You will have to change the colour of the image. Select Hue/Saturation (Ctrl/Cmd+U), click Colorize and then play with the sliders to achieve the desired colour.

BRINGING IT ALL TO LIFE

The steps that put the reality in photo-reality



10 Even more balls Use Transform (Ctrl/Cmd+T) to adjust the size, and drag into position over one of the knuckles. We are now going to drag-duplicate the knuckle ball over each knuckle by holding down Alt and dragging the image to duplicate. Repeat the above so that you have all the knuckles at the right sizes and places.



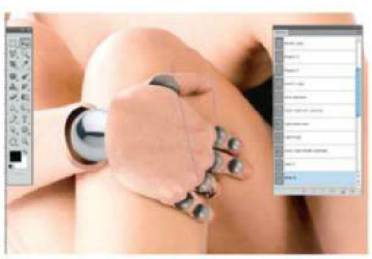
11 Merge it down Once happy with the size and position of your knuckle balls, select each of them in the Layers palette by holding down Shift and clicking each one. Then merge the layers to make one file. As before, name it 'Right Knuckles', and slide this layer below the right hand layer.



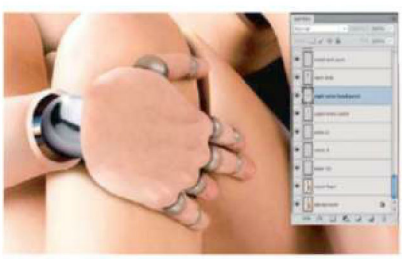
12 Getting shady Select the knuckle balls (Ctrl/Cmd-click on the thumbnail in the Layers palette) then create a new layer (Shift+Ctrl/Cmd+N) and name it 'Ball Shade'. While selected, airbrush in (using the Brush>Airbrush setting) black paint in the shade. Set the layer blending style to Multiply, and slide down the Opacity setting for realistic-looking shading.



13 Keeping it real Now cut out sections of the balls to give the appearance of them under the fingers (see original file). As the hand has cast a shadow on the knuckle balls, so must the knuckles on the fingers. Select the knuckle balls (Ctrl/Cmd-click the thumbnail) then go to your patch (right wrist patch), and using the Burn tool (O) gently burn in some shade.



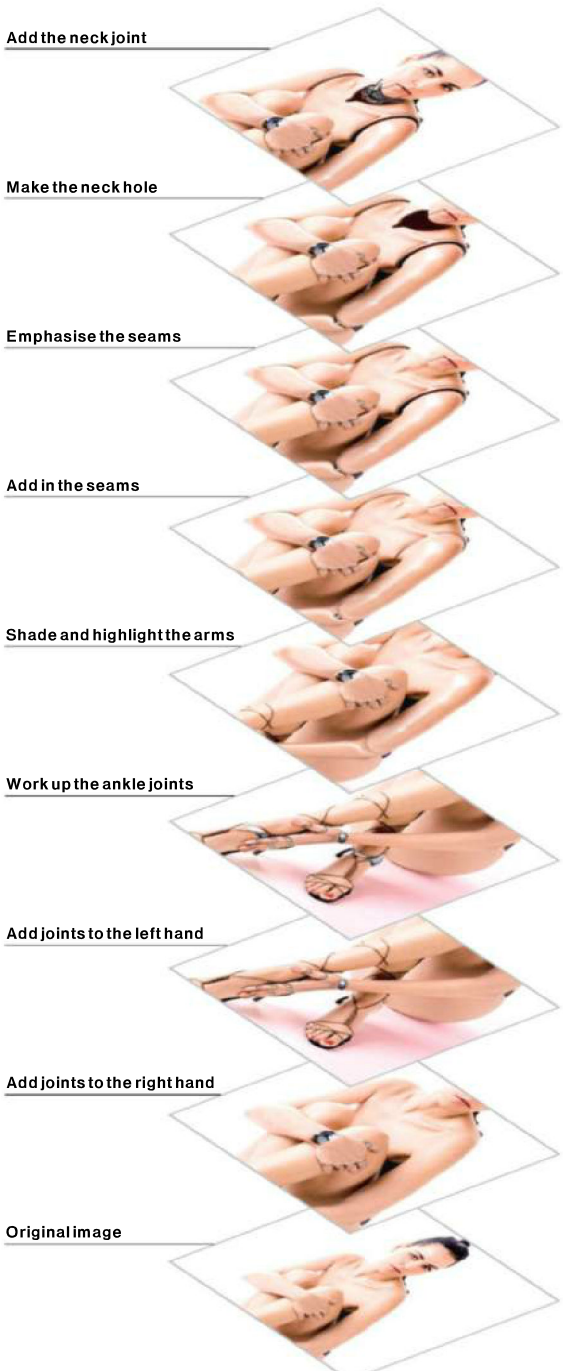
14 Big cuts We are now going to work on the patch and the knee. Using the skills learned, we need to draw a path for the gap and again repair the gap with the Cloning tool, giving the illusion that a piece of the knee is removed. Now create the path to work on the inside of the knee (you can paste the path from the layered file in the tutorial folder).



15 On the edge Using the Eyedropper tool (I) select a highlight colour such as on the knee, and airbrush the selection. Again with the Eyedropper, pick the darkest area of shade and paint in the shade. To lift the gap further, inverse (Ctrl/Cmd+Shift+I) and airbrush in a highlight to the outer knee. Use these techniques to complete the image.

Layer structure

Limb by limb



Create a digital matte painting





Blend multiple photos to create a photorealistic landscape that doesn't exist in real life – not that anyone would know it…

The aim of this tutorial is to create a digital matte painting consisting of multiple photographic elements.

We will learn how to use a large number of different images, blending them together and creating the illusion of a single photo, using only Photoshop. It will require a high attention to detail, bearing in mind that we want a photorealistic result. Although there will be some painting involved, we will be concentrating predominantly on the use of stock photos.

The final image will be a breathtaking Mediterranean coastline, based on pictures from the beautiful island of Capri, Italy. Our primary focus will be handling composition, perspective, colour and scale – the key elements of any illustration worth its salt. We will also point out the common pitfalls that come with using stock photos and, of course, how to avoid them or, if working retrospectively, fix them.

Shooting your own photos

It's always useful to create your own photo library. So whenever you're on holiday or a trip to an interesting place, take the time to shoot some snaps. Bear in mind that good stock photos should have carefully chosen exposures, with a lot of detail both in the light and shadow areas. And the most important thing: create panoramas. Take a couple of pictures of the place and then blend them together using the File>Automate>Photomerge tool in Photoshop. That way you will have high-resolution pictures, with tonnes of detail at your disposal. This panorama was created using around ten images.



01 Searching for an idea

When creating a landscape illustration, unless you already have a detailed brief, it's always good to browse image libraries to see if a shot really attracts you and fires up your imagination when it comes to taking it to the next level. In this case, browsing through some holiday photos from a trip to Italy conjured up the concept for this aerial coastal view.





02 Creating the sketch

Because the purpose of the tutorial is mastering the techniques needed to use stock photos, we chose a couple of images and started playing around to find an effective composition. It's very important not to be limited to just the photographic images you're using though. Pick up the brush and sketch new elements, get your ideas on the canvas, and strive for a composition that feels right. At this point everything should be very rough and ready. We will worry about the finer details later.

03 Creating the distant background

Once we have the sketch, we need to start working on the detailed image. To keep things organised, there must be a natural order to the layer stack, so the background should be at the bottom, middleground elements on top and so on. Because the image is very busy in the lower part, the sky shouldn't be overly complicated. We are using a panorama of the Gulf of Napoli and a picture of the Capri coast.



04 Blending the background

When creating landscapes by combining photos, a good way to adjust perspective is by aligning the horizon line of the images. Of course, you also need to be careful with scale and colour. So we match the size of the waves in terms of scale and adjust the colour of the sky and far background to the ones in the coastal picture by trying to apply the same values in the water. Always use layer masks and try to avoid using the Eraser to cut out





05 Dealing with sharpness

Because the panorama has a very crisp resolution compared to the other image, we can see a big difference in sharpness. Using Filter>Blur>Lens Blur can remedy this; a very small value – around 4 – is more than enough. It's important when dealing with this kind of sharpness issue not to use Gaussian Blur because it creates unrealistic results. We will be repeating this step several times, so take your time with it, as although it may seem basic, it can make all the difference.



06 Building up the background

Next we add another background cliff, this time on the right. Again, it's placed by aligning the horizon and, of course, keeping in mind the direction of the sun. It is also colour corrected to match the cliffs on the opposite side, which are at the same distance. We roughly extend the water too using the Clone Stamp tool, just to fill some of the empty space.

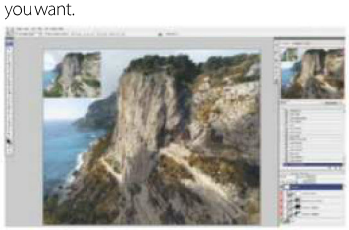
07 Begin the middleground

The next element to bring into the scene is the right middleground cliff. The lighting is great in this photo and you can clearly see highlights and shadows. Colour correction is again needed to match the existing elements. First we apply a general correction to match the left side, and then we lift the black level and add a bit of blue to the back of the cliff for consistency.



Colour correction technique

Use adjustment layers with the Create Clipping Mask option for colour correcting. Create an adjustment layer by clicking the icon at the bottom of the Layers tab. Then by Ctrl/right-clicking on this layer, choose Create Clipping Mask; now this will affect only the layer underneath. This way you can paint inside the masks of the adjustment layers and work only on relevant parts of the image. Another benefit is that you're not altering the original file so you can make changes and refer to the original whenever you want.



08 Build up the cliffs

Next we add the left middleground cliff, using the same workflow as in previous steps. The immediate problem that emerges is that the middleground cliffs are at the same distance, but they are different scales. Always be careful of this issue when adding new elements, because it's a common problem in this kind of project. It's not very visible on the rocks, but the trees are clearly different sizes.



09 The road to success...

The scale issue can be remedied by cutting some of the trees from the left cliff and adding them to the right one. Now that we have some big trees, the eye will be fooled into thinking that the smaller trees are actually bushes. We also add the wall on the left, with those beautiful stone roads leading to our building. Roads are a great compositional tool for leading the viewer's eye through your scene.



10 Foreground cliff 1

The large cliff on the left is one of the main elements in the image. It brings a lot to the overall composition, making the image interesting and giving it both perspective and depth. When adding this particular stock image, as it is a focal point, we are very careful to make the blending edge believable. Try to add vegetation on top or paint some grass on the cliff near the trees to give it a more natural feel.



Tip

Colour code

When Ctrl/right-clicking on the eye to the left of the layer name, a popup menu lets you choose the layer's colour. A good colour code will help you navigate faster through PSD files with a lot of layers. For example, use cold to warm colours as you go from background to foreground.

11 Foreground cliff 2

The last major element to add is the right foreground cliff. This one adds a big shadow area, for the sake of balance. Other changes include another background cliff, extending the left cliff and work on the shoreline.



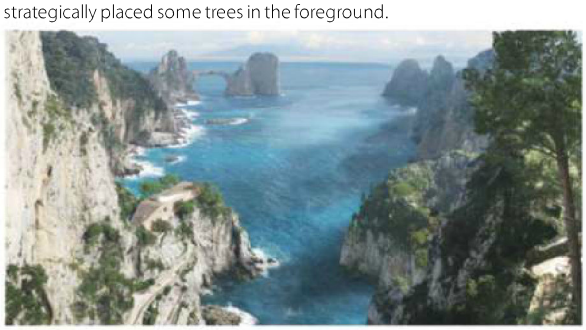
12 Adding shadows

By now, you should have noticed that something is very wrong in the image. We have added several cliffs, but not once added any shadows. That's because it's best to have the main shapes/objects finalised before painting any shaded areas. Notice how much shading improves the image, by making everything sit together more realistically, especially the shadow on the left cliff. This step will take some time, but it is time well spent.



13 Branching out

To help create depth in the image, it's best to use objects with the same size at different distances. For example, a big tree in the foreground, compared to those in the middleground and background will help the viewer's eye estimate distance in the scene. With this in mind, we have strategically placed some trees in the foreground.



14 Creating the arches
One very important aspect of our image is giving the landscape visual impact. Inspired by the natural arch that exists in Capri, we add these arches that link the left and right cliffs using the same image as the big arch in the background and a bit of clone painting. Notice that the lighting and shadows give these elements volume and integrate them smoothly into the landscape.



15 More vegetation
To better portray the scale of the arches, we add some trees and other bushes on top of them. When doing so, be careful with the black levels and the sharpness of the elements in order to keep the image consistent. Also take care to keep constant lighting on the trees and to add shadows on the ground according to the direction of the sunlight. Touches like this are easily overlooked, but can rapidly put an end to believability.



16 A hint of civilisation
It's always nice to add an element which brings a story to a landscape. This time, we've decided on a small group of buildings. Use the perspective of the existing house to place them correctly. Distort the image keeping the perspective lines in mind. If needed, draw a perspective grid based around that house and then match your new buildings to that.



17 Colour correcting the houses
Buildings tend to be made of materials that exist in the local vicinity, so we will colour correct them to match the cliffs. We also need to relight the image. Create a highlight colour correction layer and another for the shadows. First make the layer masks black and then start painting in the new highlights and shadows based on the direction of the sunlight.



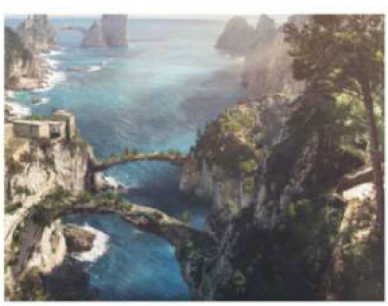
18 Adding haze
To enhance the sense of depth, you can use haze. In this case, we want to better distinguish the foreground from the background so we add a layer of yellowish haze, as if the sun is shining through water vapour. It's good to spend some time on these little details to make the image more atmospheric.



Tip

Fade to grey
To create atmospheric depth, bear in mind that blacks fade to grey the further an object is in the distance. It's a good idea to add a Black & White adjustment layer on top of your image, just to see if everything flows correctly and, if not, make the necessary adjustments.

19 Setting the mood
The image is looking photoreal, but the lighting is a bit dull. So, when everything is in place, start playing with the contrast, colour balance and colour saturation, etc. You can even try adding a sun flare, though be careful not to overdo it. These adjustments can make the difference between a good image and a great image.





20 Final tweaks
During the process, you should flip the image from time to time to check everything flows. Don't do it too often, or you may end up with a very symmetrical scene. In this case, we think the flipped image works better. We also horizontally scale it to remove a section we don't like. Don't be afraid to make big changes even at the end; the final result is what matters most.

Quick sepia

Adjust the tone of photos in three easy steps



Sepia is an extremely popular effect that's even become one of the options on many compact cameras. If you have an image that could do with a slathering of this traditional and vintage style, or the opportunity was missed at the time of shooting the photo, follow the three steps below to find out how it can be done in only five minutes!

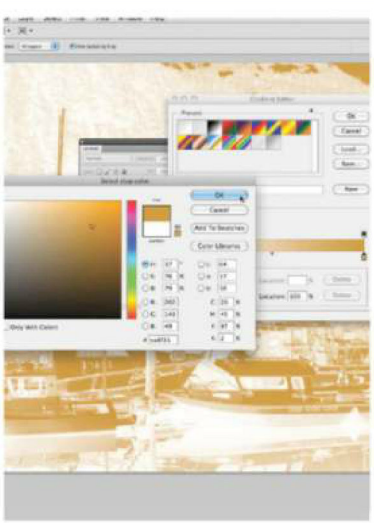
Quick tip: To top the sepia look off, duplicate your Background layer (Ctrl/Cmd+J) and apply the Surface Blur filter. Try entering a Radius of 2 and a Threshold value of 50 for a subtle blurring to age the image even more

GIVE YOUR IMAGES A VINTAGE LOOK

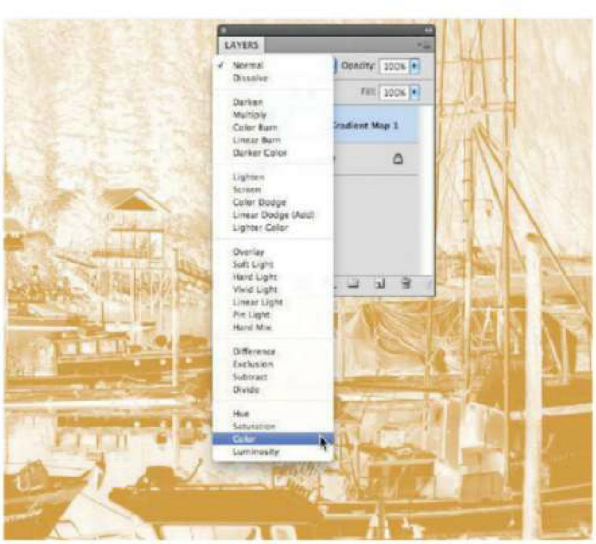
Achieve a stylised effect with basic adjustments



01 New adjustment layer Begin by adding a Gradient Map adjustment layer. This is found inside the round black and white icon in the Layers palette and opens a new layer with a mask and the effect on it.



02 Choose colour Inside the Gradient Editor, set the right-hand swatch to white and the left to a brown-orange (#ca8f31). Your entire image should have a new tint, but it needs mixing into the existing highlights and shadows to look like realistic sepia.



03 Blend together After hitting OK in the Gradient Map adjustment layer settings, change its blend mode from Normal to Color. Blend modes are found at the top of the Layers palette, and Color replaces the image's current hues with just the ones used for the Gradient Map. It's as easy as that!

Creative Editing





Ghostly effects

Source files available

We show you how to turn two stock images into an aged and faded photograph with a ghostly presence. It's enough to send a chill down your spine

We've often wondered how a ghost might look inside an old photograph. Trying to avoid the cliché, person-in-a-bed sheet ghost, we've opted for keeping the figure of our ghost fairly recognisable. With the help of a misty glow and a sepia effect, we can make our photo look as old as a hundred years or more.

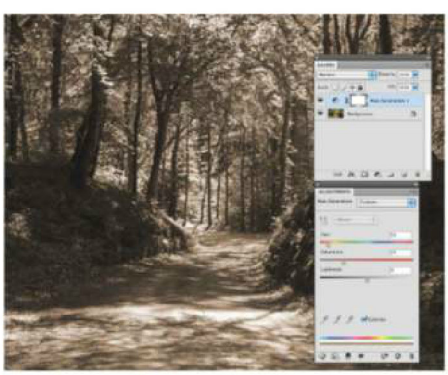
Quietly sauntering down a glowing, ethereal woodland road, our spectre has been cut out from a separate image and placed fittingly into the scene. You can get hold of the image of the woman from **www.sxc.hu** using the image ID 276738. Once a selection has been made using one of Photoshop's selection methods (the Quick Selection tool was the tool of choice for us here), you can go ahead and blend her in using different layer styles for her glowing aura.

The blurred surface of the road enhances the ghostly nature of this effect. Although this is not genuine mist, using the techniques covered in our steps you can create a sense of fog in and around the trees in the rest of the picture. To make the photo seem aged and worn, we've used one of our textures, available on the disc, and overlayed it on top. The edges of the canvas were expanded and a slight brownish tint was added using a Hue/Saturation adjustment layer for further discolouration.

Whether you're a believer in the existence of ghosts or not, creating them in Photoshop is easily achieved with a little creativity and imagination.

RE-CREATE THE EFFECTS OF TIME

Apply a sepia tone for the aged photo look



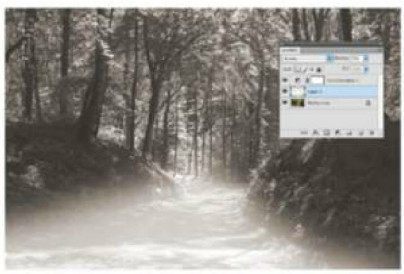
01 The sepia tone Open the image of the road to start, 'Background.psd'. To create the sepia tone, add a Hue/Saturation adjustment layer in the Layers palette and in the adjustments menu tick the Colorize option. Reduce the Hue slider down to 30 for a brown, sepia tint.

02 Adjust the strength With the Hue/Saturation menu still open, set the Saturation slider to 10 to soften the effect. Boost the Lightness slider to +10 to make the photo seem faded and old. We'll increase the overall colour later on.

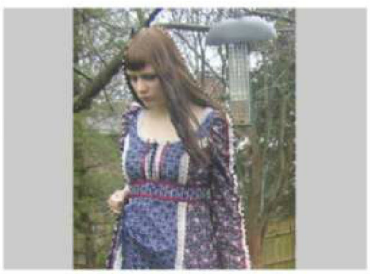


FROM THE MIST...

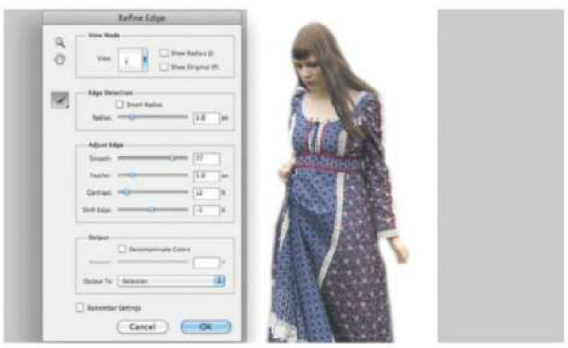
Our ghost is created using blend modes, layer styles and a nifty selection



03 Mist-erious Make a new layer below the Hue/Saturation adjustment and set its blend mode to Screen. Next, you need to select a soft round brush and lower its Opacity to 50% in the Options bar. Use a Diameter of 750px to paint on top of the road to form the misty glow. Lower the Opacity of the layer to 70%.



04 Select the woman Download the image of the woman and choose the Quick Selection tool (or Magic Wand as an alternative). Select Auto-Enhance in the Options bar and select the woman from the background. Open up the Refine Edge menu in the Options bar (or use Select>Modify).

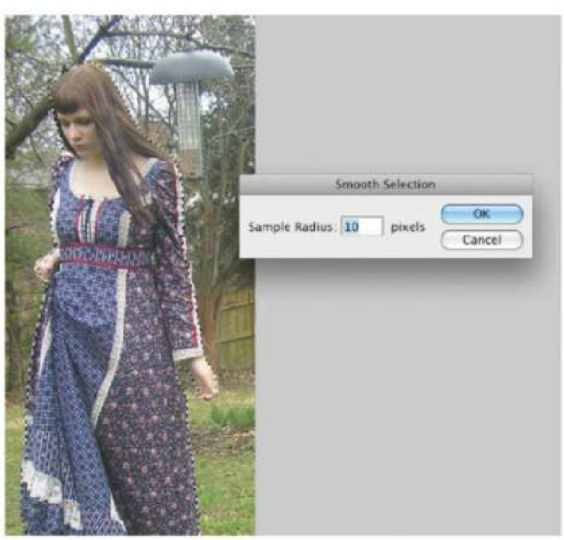


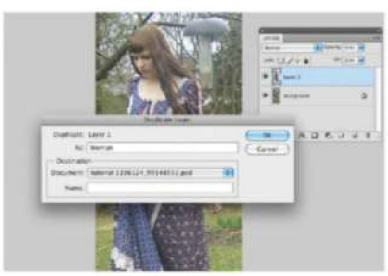
05 Soften selection Increase Smooth to 77, Feather to 3.8px, Contrast to 12% and Radius to 3.8px in the Refine Edge menu. Use the white preview mask in this menu to see the edges of the selection around the woman. The selection should be soft and blurry.

No Refine Edge?

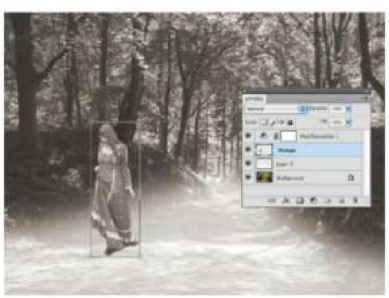
Modifying your selection

If you own a version of Photoshop that doesn't have the Refine Edge command, there are alternatives in the Select menu, under Modify. Here you can use the Expand and Contract adjustments to make the selection bigger or smaller, or the Feather and Smooth options to fade the edges and remove any sharp points that can sometimes form around a subject. The Refine Edge command makes the post-selection editing process much easier, with more options available to edit and form the perfect cut-out. There are also a number of masking previews to show you what's happening, but with a little trial and error, users of everything up to CS2 can also achieve the desired effect.

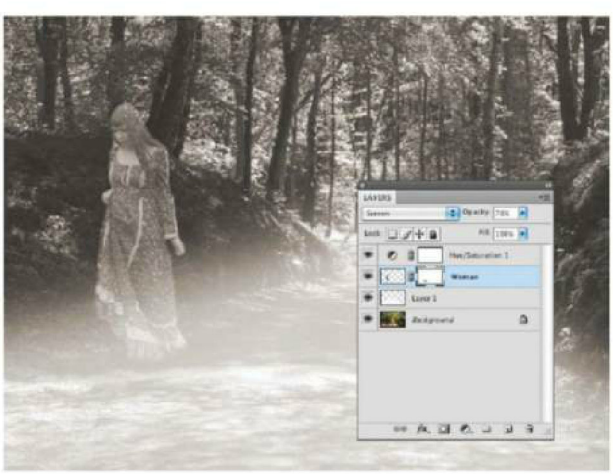




06 Transfer to main image When you're happy with the selection you've made around the subject, go to Layer>New>Layer via Copy (Ctrl/Cmd+J). Then go to Layer>Duplicate Layer, and in the pop-up menu choose the start image in the Document box under Destination. Hit OK and go back to the start image.



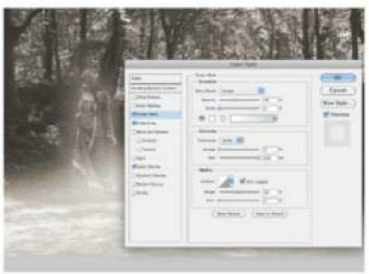
07 Resize model A new layer should now be visible containing our model in the start image. Hit Ctrl/Cmd+T to open the transform bounding box, and resize the woman by dragging the markers so she looks a normal size in the foreground on the road.



08 Boo! Change the blending mode of the woman to Screen and lower the layer's Opacity to 70%. This forms our ghostly figure. To hide the feet of the ghost, add a layer mask and then use the Brush tool set to black to paint them away.

BREATHE LIFE INTO YOUR PHANTOM

Use layer styles for a glowing outline and finish with a texture



09 Apply a glow Double-click the ghost's layer, and in the Layer Style menu click on Outer Glow. Set its mode to Screen, Opacity to 40% and choose white for the colour. Set Technique to Softer, Spread to 0% and Size to 250px. This adds a subtle glow to our figure, enhancing the ghostly effect.



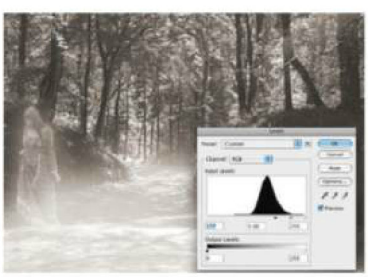
10 Add more styles Next, apply a white Inner Glow set to Screen with Opacity at 20%. Set Choke to 0% and Size to 90px. Select the Softer and Edge options. Now apply the Color Overlay option set to white, Soft Light, and with an Opacity of 65%. This will make our ghost glow even more.



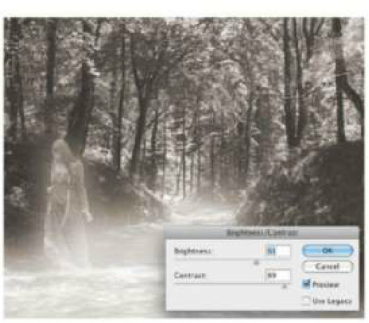
11 Blur face To blur the face of our ghost, select the Blur tool and set its Strength to 100% in the Options bar. Make sure the Sample All Layers option is not ticked, and set the size of the tool so that it's just a bit larger than the head. Begin to blur the face.



12 Enrich with texture Open up the texture provided on your disc ('Dodgywall.tif') and drag and drop it onto the main image under the Hue/Saturation layer. Set its blend mode to Screen to make it turn see-through, then resize the texture to fit over your entire image using Ctrl/Cmd+T.



13 Adjust the levels Press Ctrl/Cmd+I to invert the highlights and shadows of the texture and go to Image>Adjustments>Levels. In the adjustment menu, move the black arrow under the histogram to the right until the foggy texture disappears, leaving just the white cracks visible.



14 Boost highlights The texture is still quite flat, so go to Image>Adjustments>Brightness/Contrast. Boost the Brightness value to 60 and the Contrast value to 90. Make sure Preview is ticked and adjust the settings for maximum punch.



15 Tint the photo Go to Image>Canvas Size and increase the size by 1cm for both width and height. Create a new layer at the top of the Layers palette and go to Edit>Fill. Select Color and enter the colour number of 9d7005. Hit OK and change the blend mode to Multiply. Lower the layer's Opacity to 10% to complete the effect.

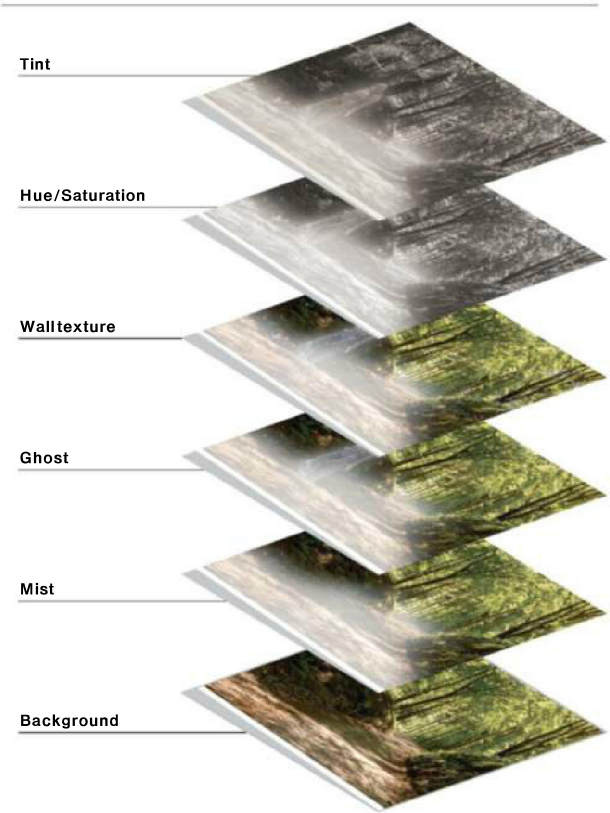
Tip

Adjustment layers

The best thing about using adjustment layers is that they can be tweaked at any point. Double-click on the Hue/Saturation adjustment layer and try different looks. Increase the Lightness value for a faded effect, or further saturate the image with a colour by boosting the appropriate slider.

Layer structure

The ghost in the machine



Expert transformations



We show you how to re-create these entertaining retouch effects to develop your own real-life manga girl

Manga styles have long been a favourite with designers and popular culture fans alike. The portrayal of manga girls in particular is rampant among design forums such as deviantART, as well as through popular media formats, including comics, television and cinema.

Now even Photoshop's photo-editing techniques are being exploited to create morphic styles, taking the realism of manga girls to the next level. We couldn't ignore this recent trend and the entertaining techniques it involves, so we have produced our very own real-life manga character effects workshop.

We take you through a host of methods, revealing how to use the intuitive Liquify filter, along with standard selection and layering styles, to create the exaggerated features expected of this genre.

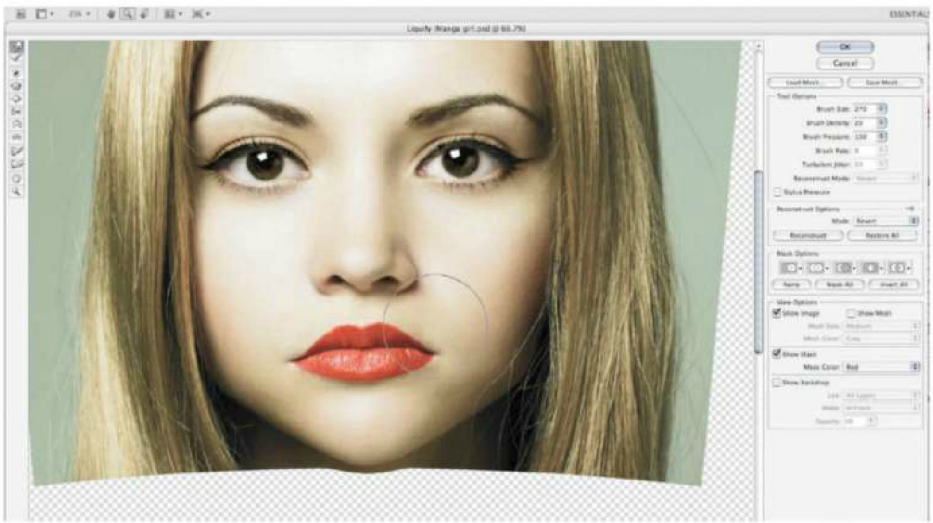
The layer mask and blending modes also become essential in achieving top results. Colour adjustment options feature heavily so you too can edit and adjust bold colour schemes – ones that fit in with both the world of manga and your own taste.

During the tutorial, we'll also reveal how to add cool hairstyle effects, again using little more than selection and layer mask tools, and uncover how to build up the illusion of depth, through additional image elements and careful use of blur filters. This plethora of techniques and tools come together to create a professional and appealing manga girl portrait that's a total transformation from the original model image.

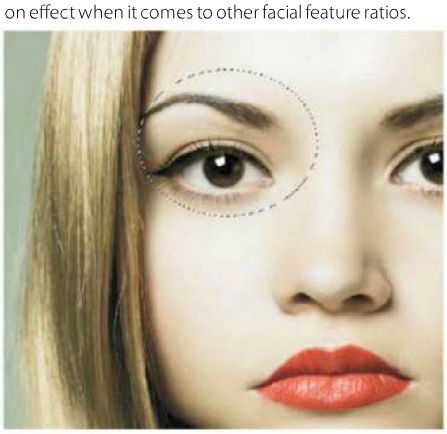
01 **Adjust head and features** Activate your Rectangular Marquee tool and make a selection around the head. Press Cmd/Ctrl+J, duplicating a new layer then use Edit>Transform>Scale to increase head size. Use Transform>Perspective to increase the top of the head, narrow the chin, then apply Transform>Warp, bringing the features back up to a profile position.



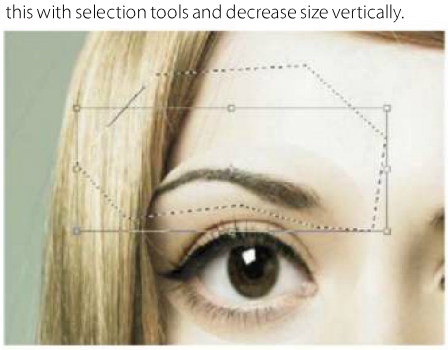
02 **Liquify face sculpting** Apply a layer mask to your new head layer and integrate edges by erasing them with a soft-edged 70% black brush. With this layer active select Filter>Liquify. Zoom in at around 66% and select the Forward Warp tool. Set Brush Size at 270, Brush Density at 20, Pressure at 100, Rate at 8 and Turbulent Jitter at 50.



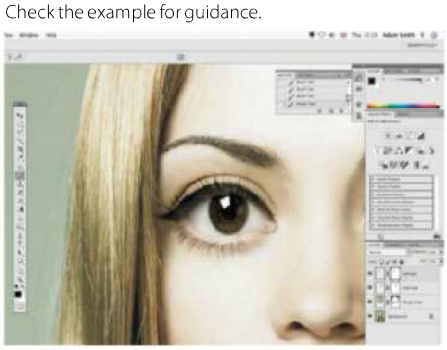
03 **Eye selections** Apply this brush steadily to the jaw line, straightening it and ending the chin in a point. Activate the Elliptical Marquee tool and make selections around one of your model's eyes. Press Cmd/Ctrl+J. We'll work with the eyes first, as they dictate the ratios of the bridge of the nose, which will have a knock-on effect when it comes to other facial feature ratios.



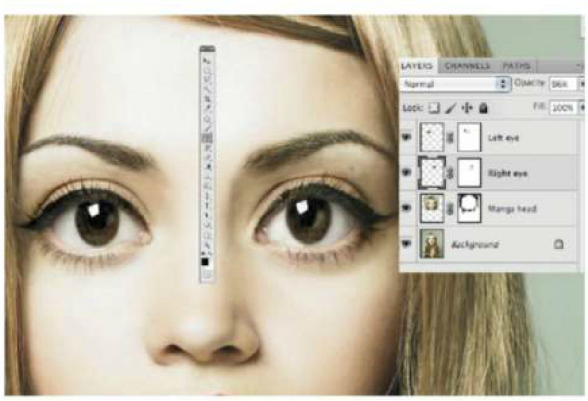
04 **Eye size adjustments** Use the Transform>Scale tool to increase the size of your new eye layer by about 50%, holding Shift. Tweak this further by decreasing horizontally and increasing vertically, creating an authentic manga-style iris and pupil shape. Your eyebrow may be awkward so reselect this with selection tools and decrease size vertically.



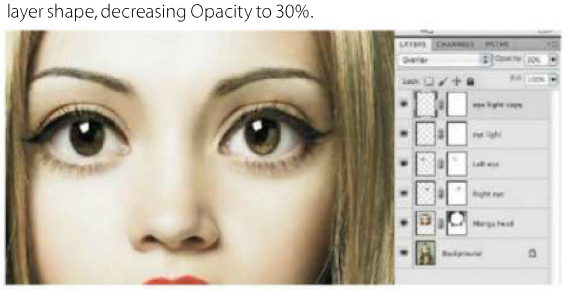
05 **Integrate with layer masks** Time to integrate edges once more, so apply a layer mask and work away edges with a soft-edged 70% black brush. Brush percentages may need decreasing when working in shadow areas. Try and obtain overlapping eyelashes on hair, as this is a style associated with manga girls. Check the example for guidance.



06 **Rectify errors** You may notice discrepancies when working attentively in Step 5. For example, decreasing eyebrow size may leave noticeable hard edge overlaps. These can be remedied by zooming in and applying Clone tools. Also, thin out eyebrows by applying the Clone Stamp tool at around 65% Opacity.



07 **Apply the Dodge tool** Select the Pen Shape tool and draw a white shape that traces around the bottom of the iris. Ctrl/right-click the shape layer and select Rasterize, applying an Overlay blending mode. Add a layer mask and integrate edges. Duplicate the layer shape, decreasing Opacity to 30%.



08 **Patch tool adjustments** Let's move on to our model's nose. As with the eyes, make a selection around it and Cmd/Ctrl+J, duplicating a new layer. Before we descale this, activate your model head layer and use the Patch tool, set to New Selection and Destination, draw around clear skin areas and place these over your model's nose – therefore cloning it out and retaining pore textures.



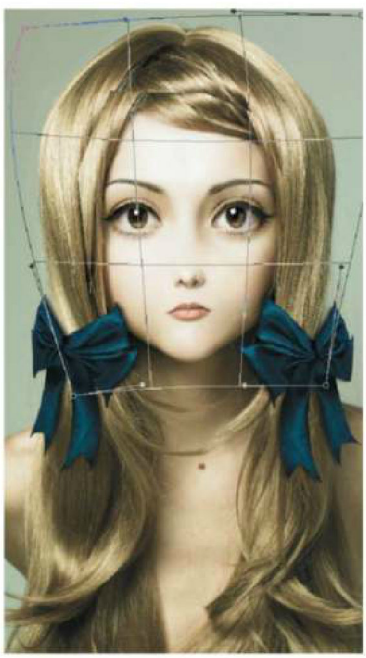
09 **Proportion and integration** Now decrease your nose by around 200% and select Filter>Liquify, using the same settings as before to reshape the nose. Make it look more narrow and pointed. Once satisfied, select Image> Adjustments>Levels, and apply the following values – Input Levels 6, 1.50 and 255, Output Levels 25 and 255. Finally apply a layer mask and integrate edges with it.



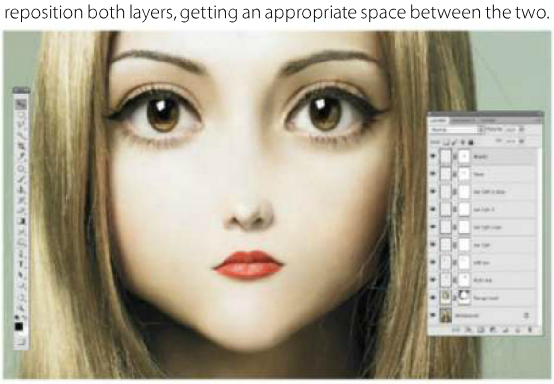
Hair lift

Getting the right style

Manga hairstyles vary and the model we've used already has stylised hair. However, it does need a lift as big hair is better when conforming to this theme. Use your selection tools to make a cutout, from beneath your ribbons to the top of her head, expanding out to some of the background. Duplicate this then increase size and shape with Scale, Warp and Liquify tools. Simply apply a layer mask and integrate inner edges as in previous steps.



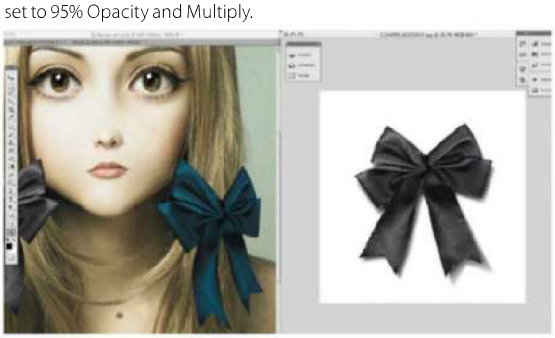
10 **Get lippy!** You can adjust the exposure of the nose accordingly, reintroducing shadow value beneath the nostrils, by applying the Burn tool, set to Midtones at 35%. You can now edit the mouth in the same way as the nose (see Step 8). Take time to reposition both layers, getting an appropriate space between the two.



11 **Edit lip tones** Many manga girls have neutral-coloured lips or none at all, however the latter isn't an option for us. So activate your lips layer, then select Hue/Saturation from the Layers palette. Set the drop option to Red, setting Hue at 12, Saturation at -18, and Brightness at +32. Mask away any overlap outside the lip area.



12 **Apply hair ties** Open SXC's 'Black Ribbon' image (see the link on the disc), and use the Pen Path tool to select. Activate your Path palette, Cmd/Ctrl-click the layer thumbnail, activating your selection, then import to your image. Use the Transform tools to rescale and position the ribbons, before applying a blue Color Overlay, set to 95% Opacity and Multiply.



13 **Layer effects** Once you've applied Color Overlay effects to both ribbon layers, Ctrl/right-click these and turn both into Smart Objects. Apply a Drop Shadow effect to one of your ribbon layers, selected from the Layer Style options. When finished, transform it into a Smart Object again. Do the same for your other ribbon layer, then Ctrl/right-click both, and select Rasterize. Use the Liquify filter to morph ribbon shape.



14 Fringe effects See the Hair lift boxout to achieve our hair effects, and use the same techniques to enlarge your model's fringe (see screenshot). If you are increasing hair layer sizes, minor blurring will occur. To remedy this distortion simply select Filter>Sharpen>Smart Sharpen and apply a Radius of 1.0 pixel and an Amount between 50-60%.



15 Lab exposure effects Merge all layers into a new whole layer (Cmd/Ctrl+Opt/Alt+Shift+E) and then copy and paste this into a new document, activating Image>Mode>Lab. Duplicate your new doc layer, setting a Screen blending mode at 35%, and apply a Curves layer from the Create new fill or adjustment layer drop options. Load the 'Manga lighting.acv' from the dialog box flyout menu.



16 Layering Lab and RGB effects Here you can tweak Lightness, using 'a' and 'b' drop option Curves to alter effects, but what you already have should work in general. Add a Screen blending mode to your Curves layer, Opacity at 40%, Fill at 60%. Now merge all and copy and paste back into your original image. Set layer blending mode to Color, 60% Opacity.



17 Selective Color Choose Selective Color from the 'Create new fill or adjustment layer drop options' in the Layers palette, placing it at the top of your layer stack. Set Colors to Red, and set Cyan at -60, Magenta at 15. Next, set Colors to Yellow, and set Cyan at -25, Magenta at -15, and Yellow at 60. Decrease layer Opacity to 70% and Fill to 80%.

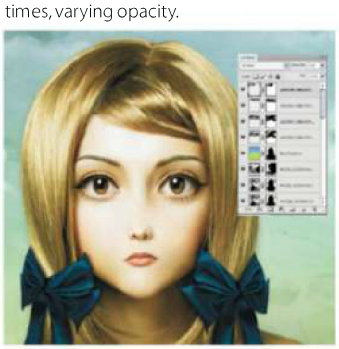




18 Mixed media effects Copy and paste in the SXC 'Palette 10' image. Desaturate this layer, apply an Overlay blending mode at 15%, and rotate and rescale to create what looks like a cloud paint wash (see example). Apply a layer mask and mask away image elements overlapping your model. Now create a new layer named 'Sky Gradient'.



19 Apply skyline Apply a blue-to-green gradient to this layer, setting blending to Overlay at 50%. Again add a layer mask and mask away overlaps. Paste the skyline from SXC's 'Road and Oil seed – HDR', apply a Screen blending mode and layer mask. Duplicate this layer several times, varying opacity.



20 Colour and sharpening edits At this point it's all about tweaking aesthetic effects, mainly colour adjustments and sharpening. Play with background colour and the colour of the ribbons using live Hue/Saturation layers. Place these in your layer stack, selecting appropriate colour drop options to designate tonal changes. To finish, merge all into a new whole layer and apply a final Smart Sharpen filter.

Tools

Top image-editing instruments

Welcome to the Tools section of the book, providing you with tips and tricks on some of the best Photoshop instruments that will prove essential to your image-editing requirements

230 Photoshop tricks you really need to know
Image-editing tips to help improve your pictures

240 Curves
Image correction using Curves

242 Histogram
Discover what's going on with tones

244 Complete guide to cloning
Clean up your photos with the Clone Stamp tool

248 Camera Raw
Maximise the potential of your shots

250 Save time with actions
Create personal photo effects

254 Match Color
Apply the colour information from one pic to another



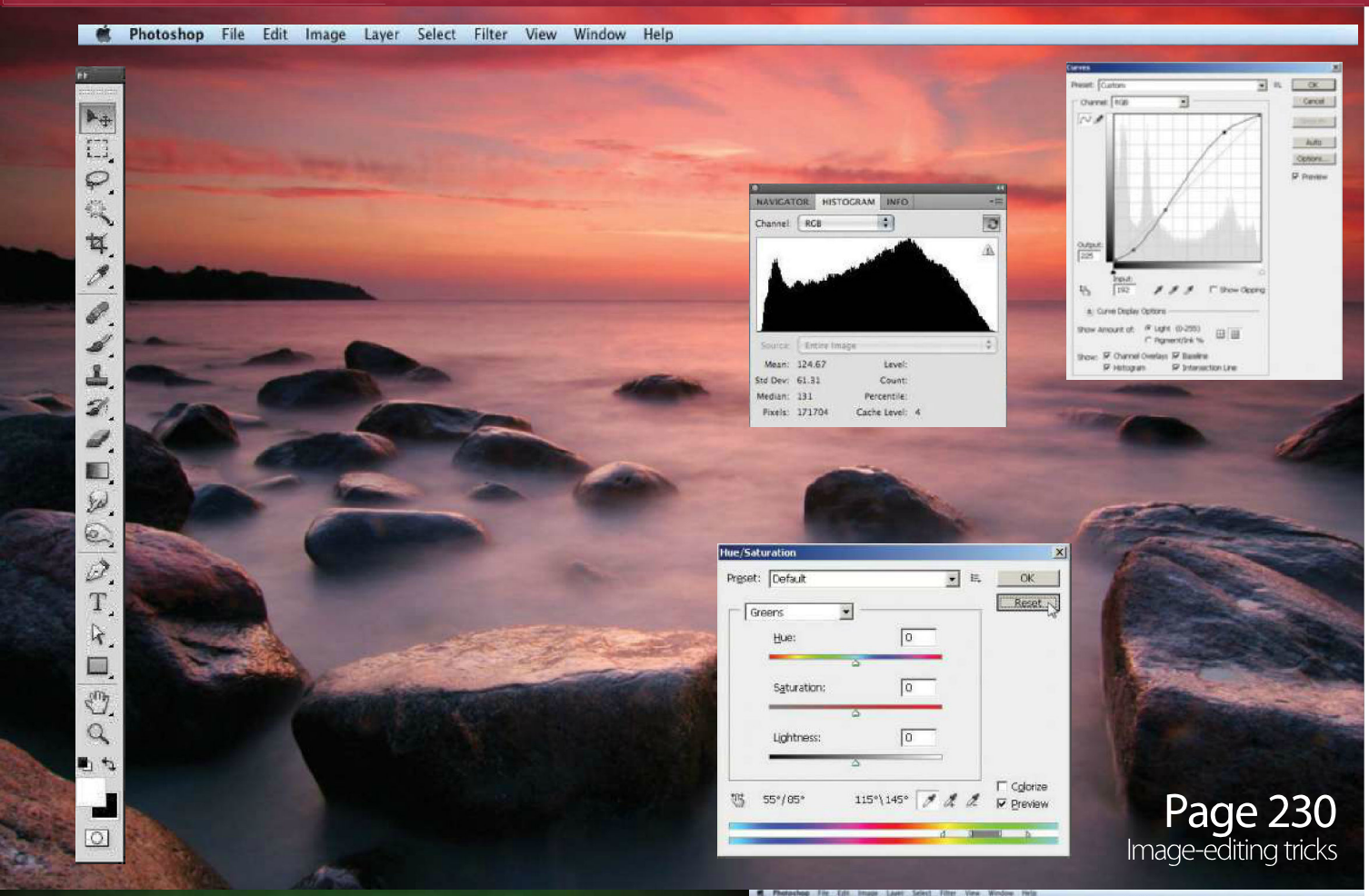
Page 244
Clean up with cloning



Page 233
Correct colour casts

Source files available

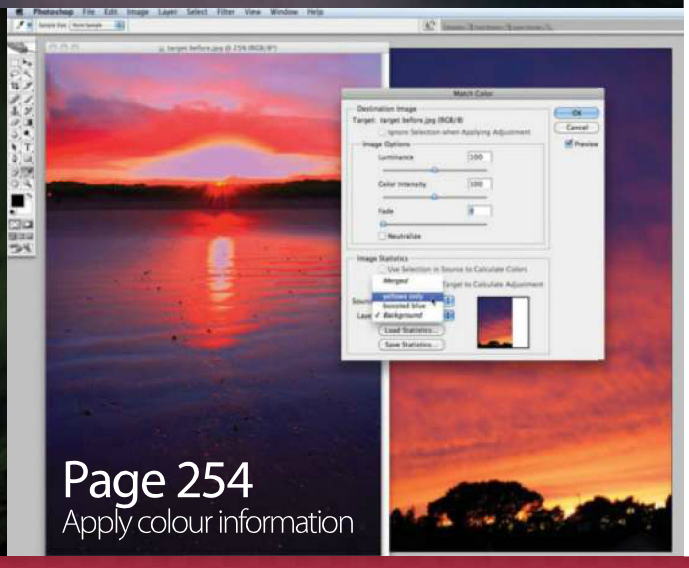
For source files go to page 258 or visit www.photoshopcreative.co.uk/tutorials.php



Page 230
Image-editing tricks



Page 250
Personal photo effects



Page 254
Apply colour information



PHOTOSHOP TRICKS YOU NEED TO KNOW

We've gathered our favourite image-editing tips that are guaranteed to help you improve your pictures

No matter how long anyone works with Photoshop, there's always something new to learn.

Even if you're an image-editing expert, it's impossible to remember every little nook and cranny of Photoshop, and if you're a novice then even some things that may seems basic can be a real revelation and save you hours of head scratching. So, here we've put together a massive ten pages of tips and tricks that will speed up your image editing, give you a whole new bundle of special effects and techniques, and some that might just jog your memory in time for that next deadline-driven graphics project.

So, feast your eyes on this veritable Pandora's Box of Photoshop goodness… it may just save you hours of frustration!

Reflection via Layer Masks

Create a reflection by adding a simple gradient to a layer mask

Duplicate the image layer containing the object, and flip it via Edit>Transform>Flip vertical. Move the reflection into place using the Move tool (V). Add a Layer Mask, choose the Gradient tool and drag a Black To White Gradient over the bottom half of the layer mask.



Duplicate the object layer to create a copy of it on another layer



Flip the copy, position and add a layer mask. Click on the thumbnail for the Layer Mask



Drag a Black/White gradient vertically over the duplicated object image, via the mask

Terrific tattoos!

Create stunning realistic digital tattoos with a little help from the Displace filter

Sometimes digital tattoos don't look very convincing, simply because they don't wrap around the body properly. However, by using the Displace filter you can make them really fit the body. First, design your tattoo on a plain white background.



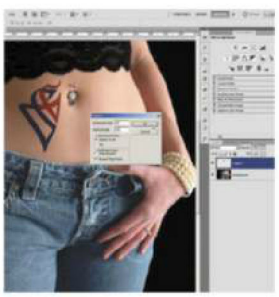
No needles, no regrets – tattoos the Photoshop way



01 Displacement Map Duplicate your body image. On the duplicate, go to the Channels palette and click the Red Channel. Select all and then copy. Return to the Layers palette and paste. Flatten the image and save it as a PSD file, naming it Displace.



02 Paste the tattoo Return to the original body image, open your tattoo image and drag and drop it into the image. Set the Blending Mode for the tattoo layer to Multiply. Scale and position via Edit>Transform>Scale.

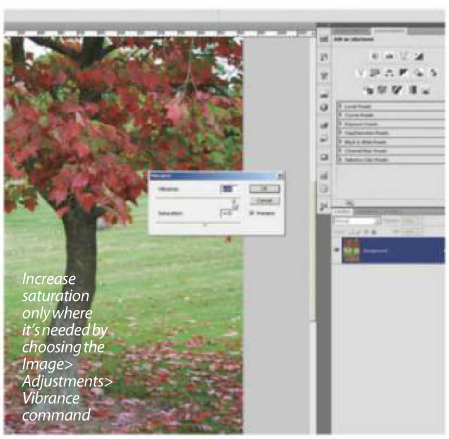


03 Distort Go to Filter>Distort Displace. Enter 15 for both scales and click OK. Locate your Displace file, click on it and click Open. The tattoo will now be wrapped around the body contours. Reduce the layer Opacity a little if needed.

Stay safe with Vibrance

Increasing Saturation can sometimes blow our some colours, so try Vibrance instead

If you've got an image that lacks saturation in some areas, rather than use the Hue/Saturation command, try using Image>Adjustments> Vibrance. The Vibrance command will increase the saturation of only the colours in your image that need it, rather than increasing saturation globally as the Saturation command does.



Increase saturation only where it's needed by choosing the Image> Adjustments> Vibrance command

Easier Eyedropper



The new sampling ring shows your current colour and the new colour to be picked

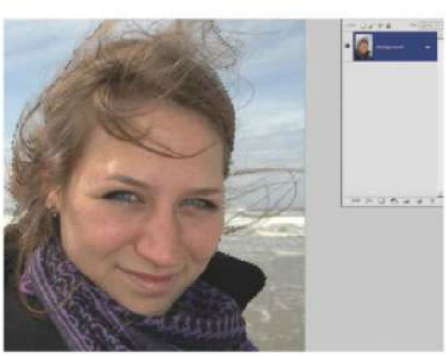
Be sure you pick the colour you really want

In CS5, the Eyedropper Tool has a sampling ring, making choosing colours easier. Activate it via the checkbox in the Options bar.

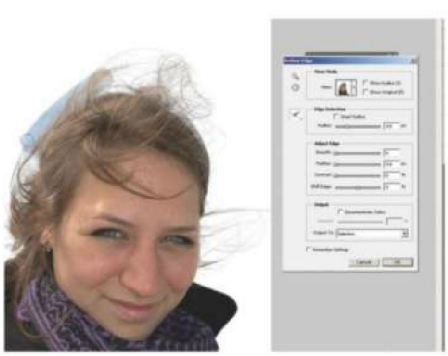
Easy hair selections

Finally, an easy way to select fly-away hair strands, thanks to the Refine Edge command in CS5

Start by making a rough selection using the Quick Selection tool. You can then click on Refine Edge in the Options bar. Add a small amount via the Radius slider and then choose the Refine Radius tool. You can then brush around the hair outline using this tool at a suitable size. Check the Decontaminate Colours and then use the slider to remove any vestiges of remaining colour. From Output To: choose New layer With Layer Mask for perfect results every time.



Make a rough selection around your subject and let Refine edge do all of the work



Just brush over the stray hairs using the Refine Radius Tool and watch as a perfect hair mask is created for you

Quick Colour info



Use any tool to get a colour reading, using Caps Lock to get precise info

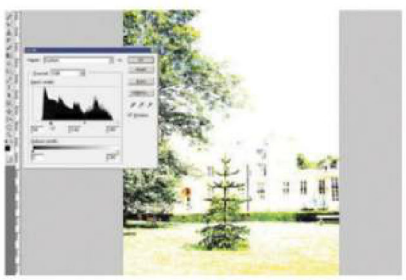
You don't have to reach for the Eyedropper get a colour reading

Once you have the Info palette on screen (Window>Info), any Photoshop Tool will give you a colour reading within the palette.

Levels without Clipping

Don't risk clipped Black and White points when you're busy adjusting Levels. Use the Alt key as a handy safeguard

Next time you're adjusting the Black and White points in your image via the Levels command, hold down the Alt key as you drag each pointer beneath the Histogram. Stop dragging when you see any clipped areas appearing.

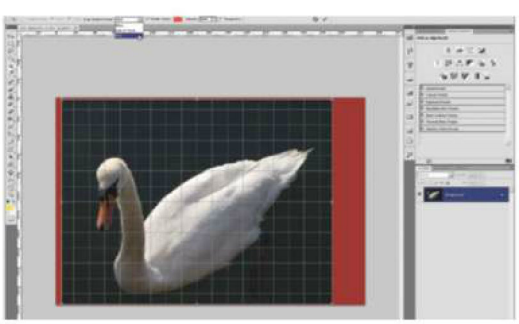


Hold down the Alt key as you drag, and you'll see when you start to clip any of the colours

Crop overlays

In CS5, the Crop tool comes complete with a choice of helpful guides

Once you've dragged a crop, go to the Options bar for the Crop Tool and choose from Grid or Rule Of Thirds crop guide overlays. The grid can be useful for lining up crops with image elements and Rule Of Thirds is a great compositional aid.



Consistent colour across two images

A simple, overlooked command for harmonising the colours in separate images

Image>Adjustments>Match Color will take the overall colours from one image and apply them to another. Open both the images (the target and source images). Make the target image the active one and go to Image>Adjustments>Match Color. From the Source: option in the Image Statistics section, choose the image you want to take the colours from. If you need to adjust the colour change in the target image, carefully adjust the sliders.

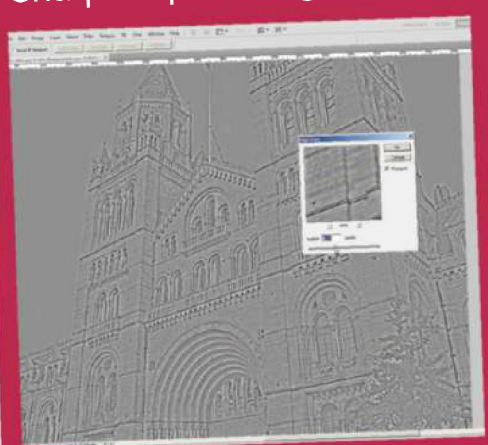


There's no panic if the colours in two images don't match, just use the Match Color command



Apply the colours from your source image to the target image for a quick edit

Sharpen up with High Pass



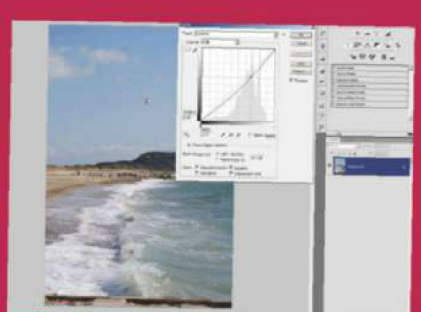
Flexible, non-destructive sharpening via a layer and the High Pass filter

Open your image and duplicate the Background Layer (Ctrl/Cmd-J). On the duplicate layer, go to Filter>Other>High Pass. Set the Radius to around 10 pixels and click OK. Change the Blending Mode for this layer to Hard Light. Now reduce the Opacity of this layer until you're happy with the result. It's best to zoom into 100% to visually gauge the sharpening effect as you reduce the layer opacity.

Clever Curves adjustments

Use the on-screen adjustment tool within the Curve dialog for faster image adjustments

In Photoshop CS4 upwards, you don't have to adjust a Curve directly. Choose the on-screen adjustment tool at the bottom right of the Curves dialog and simply click and drag on an area in your image. Drag up to lighten and down to darken!

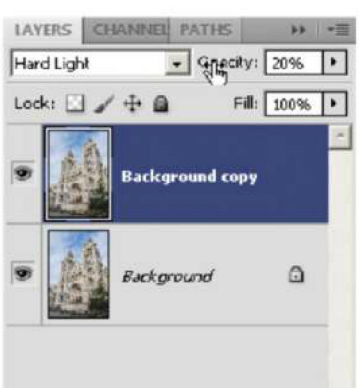


Adjust tones directly on your image by simply clicking and dragging

Scrub that!

Don't dial in values within Photoshop, try scrubbing for more speed

Wherever you see a value box, such as the Opacity value in the Layers Palette, next to it you'll see a text label. Click and hold on that label and you can 'scrub' rather than fiddling with minute slider pointers.



Just click and drag on that text label to easily scrub through values

Texture overlays

Subtle textures can transform your images in just a few clicks

Copy and paste your texture shot into the image. Go to Edit>Transform>Scale, and use the corner handles to scale the texture to cover the image. Now experiment with blending modes on the texture layer. Overlay, Soft Light and Hard Light work well.

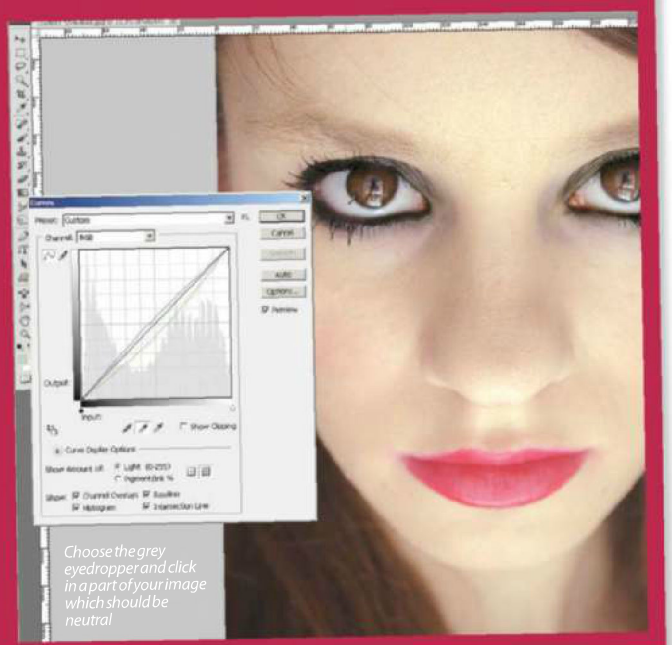


Paste your texture and choose a blending mode. Finish by experimenting with adjusting layer Opacity

Correct colour casts

You can easily correct colour casts within the Curves dialog

From the Curves dialog, begin by choosing the Grey Eyedropper tool. Now you will need to carefully look for an area in your image which should be neutral in colour. Click on this area with the eyedropper to correct the colour cast in a single click, saving yourself a lot of time in the process.

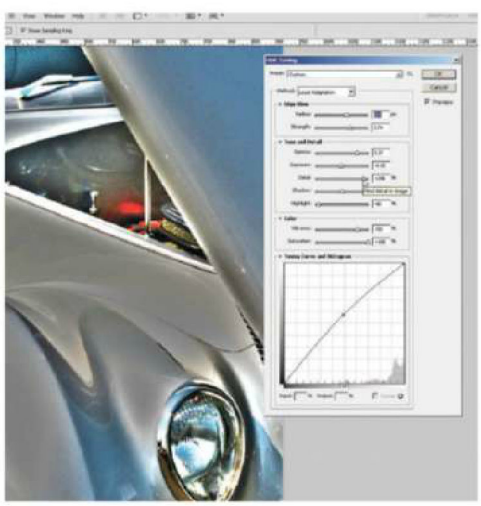


Choose the grey eyedropper and click in a part of your image which should be neutral

HDR Toning

You don't need to shoot multiple exposures to create stunning HDR effects in CS5

The great thing about HDR Toning is that you only need a single image, not multiple exposures to create a faux HDR image. Open your image and go to Image>Adjustments>HDR Toning. Creating your effect can be as simple as choosing one of the supplied HDR effects from the Preset: option. Even once you've chosen a preset you can adjust every aspect of the Edge Glow, Tone and Detail or Colour via the sliders within the dialog. It's worth spending a little time adjusting the Detail slider as this will really amplify that classic HDR appearance, and increase the Saturation via the sliders in the Color section. The Toning Curve gives you the opportunity to carefully lighten or darken every tone within the image, just like a normal Curves adjustment.



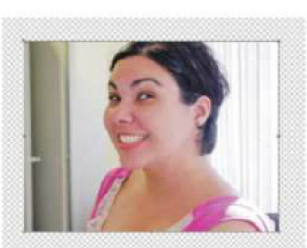
Within HDR Toning, you'll find all the usual HDR adjustments are at your fingertips

Snappy snapshots

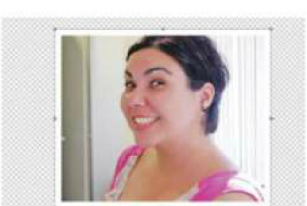
Create a quick snapshot effect using layers



If you have fond memories of good old-fashioned snapshots, create them yourself in Photoshop



01 Scale the image Double-click the Background Layer and go to Edit>Transform>Scale. Hold down the Shift key and resize via one of the corner handles. Hit enter and duplicate this layer (Ctrl/Cmd-J).



02 Fill and scale the border layer Ctrl/Cmd-click the lower layer and go to Edit>Fill, choosing White. Return to Edit>Transform>Scale and Shift-drag a corner handle to size the border. Position the border by dragging within the Bounding Box. Hit Enter to commit the transformation.

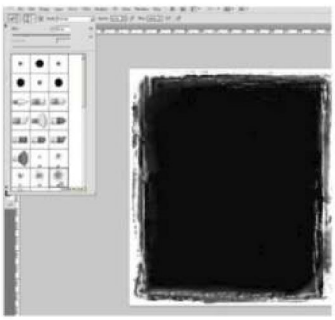


03 Add a shadow and a base Go to Layer>Layer Style, choosing Drop Shadow. Adjust the Distance and Size of the shadow and hit OK. Pasting a wooden texture shot on a layer below these two can really finish the effect off convincingly.

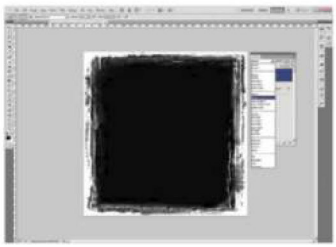
Fast, reusable photo edges

Create and reuse your own photo edges, and drop them over any image

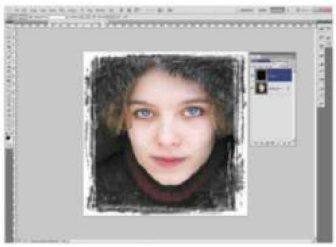
You can create and save black-and-white border files to use again and again. Start off with a white document and paint the window for your image with black, carefully creating good-looking edges that you're happy with. Now you can drop this image on to a layer over a photo and set the blending mode to Screen. Resize the layer to fit the image via Edit>Transform>Scale.



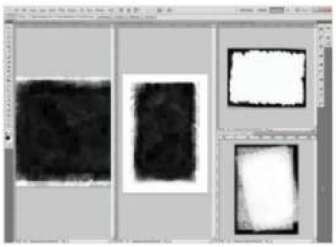
Create a simple black and white image. Try using some Photoshop filters on them



Copy and paste the edge file on a layer over your photo and set the Blending Mode to Screen



Only the white areas remain, leaving just the edges showing around the image

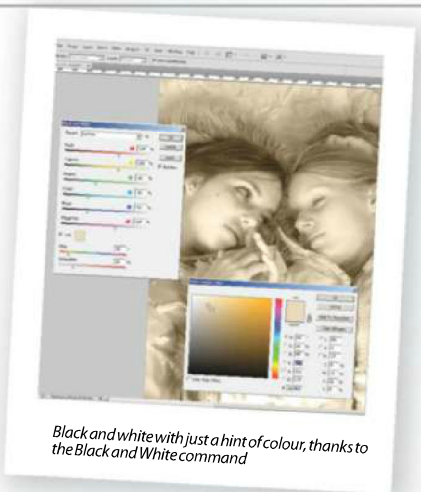


The possibilities are endless, so get creative with those edge files and build up a collection!

Tinting black and whites

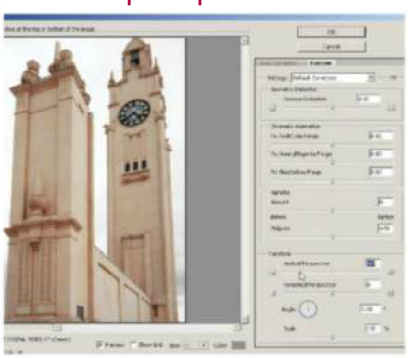
The Black and White command also has a tinting function

Go to Image>Adjustments >Black and White. Choose one of the Black and White presets, or adjust the sliders to your liking. Now check the Tint check box. Choose the colour of your tint via the Hue slider and adjust its intensity by dragging on the Saturation slider.



Black and white with just a hint of colour, thanks to the Black and White command

Correct perspective



Whichever perspective is wrong, either flavour is easily corrected via the two Perspective sliders

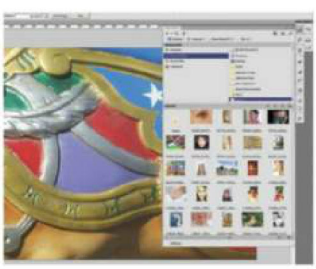
The Lens Correction filter makes correcting perspective wonderfully simple

Go to Filter>Distort>Lens Correction. In the bottom left of the panel, correct vertical perspective by dragging on the slider. You can also correct horizontal perspective with the other slider. Turning the Grid on can help with judging the corrected perspective. Hit OK when you're done.

Magical Mini-Bridge!

The Bridge's timesaving little CS5 brother

In Photoshop CS5, you don't have to go use the full-blown version of the Bridge. Simply go to File>Browse in Mini-Bridge and then browse within the workspace.



The Bridge in it's own self-contained Photoshop panel. At last!

Mess with Masks

Control layer masks via their own dedicated panel to speed up your masking workflow

When you've created a Layer Mask, you can Feather it, alter Density or Invert it via the Masks panel. Go to Window>Masks and use the sliders.

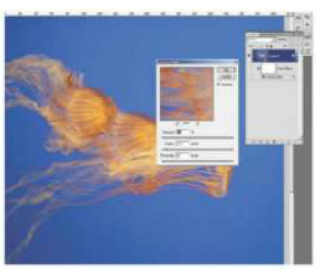


Take control of your Layer Masks via Window>Masks, and feel the power of the panel

The magic of Smart Filters

Smart Filters allow you to change the filter settings again and again

Right-click the layer to filter and choose Convert To Smart Object. Apply your filter in the usual way. Re-edit by double-clicking its smart filter entry attached to the layer.



Editable Photoshop filters, all thanks to the versatility of Smart Objects

Super-quick vignettes

Take the super-fast route to effective vignettes

Use the Vignette slider within the Lens Correction filter. Drag it to the left to darken, and to the right to lighten. Control the vignette width with the Midpoint slider.

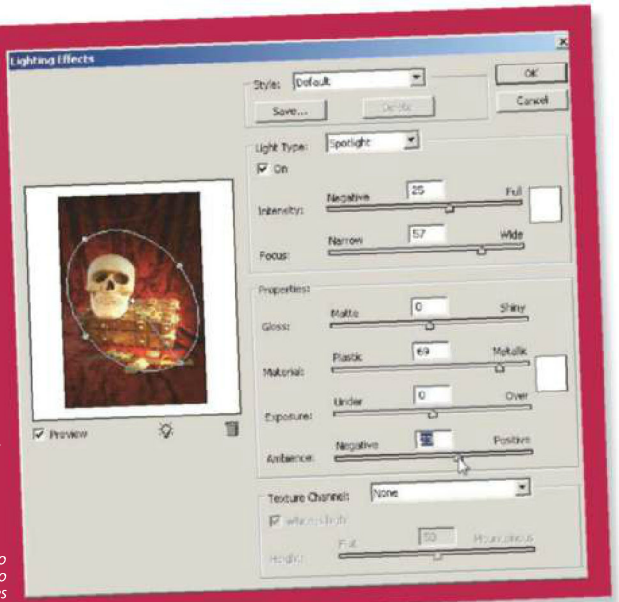


For classic vignettes, just rely on the sliders within the Lens Correction filter

Add a spotlight for drama

A simple spotlight can add a touch of drama and focus to still life compositions

Duplicate the Background Layer (Ctrl/Cmd-J). Once you are there, go to Filter>Render>Lighting Effects. Use the default spotlight, sizing and positioning it appropriately. Adjust the darkness around the light by adjusting the Ambience slider.



It's always good to add a bit of drama to your images

Straighten with the Crop Tool

The Crop Tool is more versatile than you might think

Choose the Crop Tool and choose Grid from the Crop Guide Overlay option in the options bar. Drag a crop over the image. Now place your cursor outside one of the corners on the Crop Box and drag to rotate the crop, matching the grid up to a horizontal or vertical within the image. Adjust the side handles to your desired crop and hit the Enter key to commit the crop.

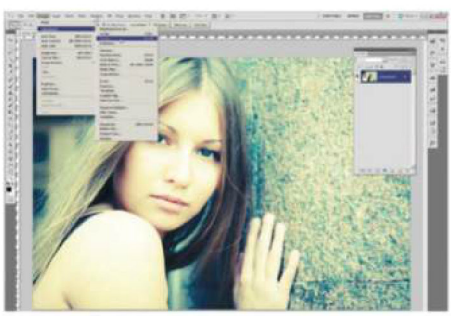


Drag a crop, rotate it, adjust and commit. Job done!

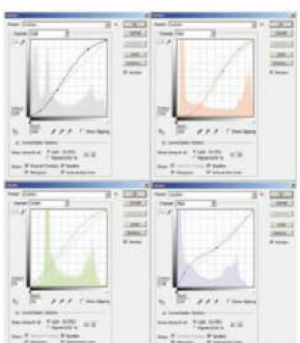
Curves cross-processed effect

Make adjustments to each of the colour curves to re-create this classic effect

To create this excellent effect, you need to make specific changes to each of the four curves in the RGB image. Go to Layer>New Adjustment Layer>Curves. Choose the individual curve from the Channel box, and place points on each curve and position them simply by dragging. Refer to the image that is shown below to see each curve shape.



It's a classic film effect that easily replicated via a Curve Adjustment Layer

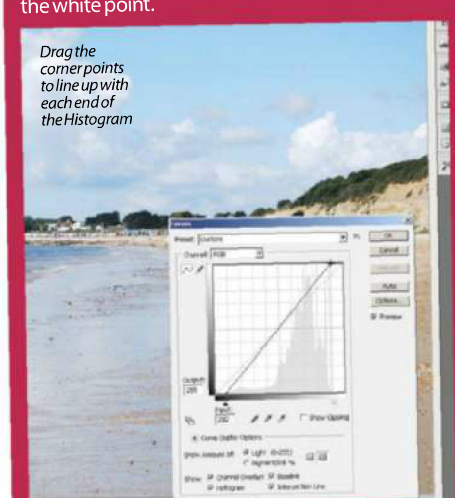


Adjust each of the curves to the shapes shown to quickly create the Cross-Processed effect

Black and white points in the Curves dialog

You don't have to use Levels to set Black and White points… you can also do it in Curves

Drag the lower corner point on the curve to line up with the left-hand end of the histogram. Do the same with the upper right corner point to correct the white point.



Get creative with Film Grain

Make film grain more adaptable via a filled layer

Use the Grain filter (Filter>Texture>Grain) to add various film grain effects to your images, but use it on a separate layer filled with 50% Gray (via Edit>Fill). Desaturate this layer once you added the grain, and set the Blending Mode to Soft Light or Overlay. You can adjust the grain intensity simply by modifying the Opacity of this layer.

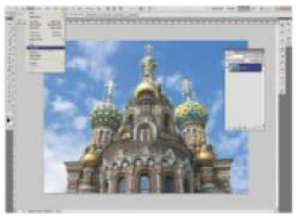


If you have fond memories of good old-fashioned snapshots, create them yourself in Photoshop

Big Data

Big Data refers to areas of a layer which lie outside the canvas area

Sometimes, you'll have parts of a layer that extend beyond the edges of the canvas. To see these areas, go to Image>Reveal All.



Reveal any 'Big Data' in your image via Image>Reveal All. Now you'll see any previous hidden layer contents

Manage Masks

Don't go to the Channels palette to duplicate a Layer Mask, just drag-and-drop

To copy a Layer Mask from one image layer to another, hold down the Alt key and simply click and drag the mask thumbnail to the other layer.



Alt-click-drag is all that's need to duplicate a mask and add it to another image layer

Paint selections

Don't forget the power of Quick Mask for creating complex selections

Hit Q on the keyboard to enter Quick Mask Mode. Paint the selection with Black, erase it with white. Hit Q again to exit.

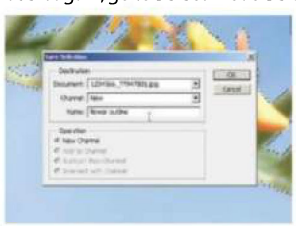


Quick masks allow you to simply paint complex selections with the humble Brush Tool

Precious selections

You'll often use a selection more than once, so make sure to save it

When you created a complex selection, save it via Select>Save Selection. When you want to use it again, go to Select>Load Selection.



Don't risk losing that complex selection, make sure to save it in case you need it in the future

Get creative with Gaussian Blur

Just a simple blur for high-impact fashion shots

KIck things off by duplicating the Background Layer (Ctrl/Cmd-J). On the duplicate layer set the Blending Mode to Overlay and then go to Filter>Blur>Gaussian Blur choosing a Radius of approximately 20 pixels. Hit OK to apply the filter. Experiment with other Radius values for a more subtle effect.



For a touch of real pro-studio effects, try a little Gaussian Blur and a simple Blending Mode

Type in perspective

Use Vanishing Point to add type in perspective to any plane in your image

Create your type. Go to Select>All, followed by Edit>Copy. Now delete your text layer and add a new layer. Go to Filter>Vanishing Point. Click corner points to create a grid following the plane of the surface. Hit Ctrl/Cmd-V to paste in the text. Now drag the text into the grid and position it wherever you want it along the plane of perspective.



Create your text with the Type Tool and then copy it over to the clipboard



Click corner points to create a perspective grid within the Vanishing Point window



Paste the type, drag it into the perspective grid and position it in perspective by dragging



The Vanishing Point filter can work wonders with creating in extreme perspective

Artistic brushed borders

Paint onto a mask to get arty with borders around your images

Duplicate the Background layer (Ctrl/Cmd-J). Fill the original background with a colour of your choice. Via Edit>Transform>Scale, reduce the size of the image on the upper layer a little. Add a mask via Layer>Layer Mask>Reveal All. Now paint around the edges of the image with Black at 50% Opacity, making sure to hide any hard edges.

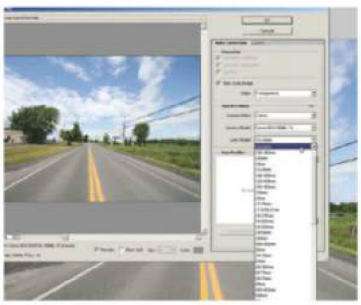


Try different brushes to create an endless variety of artful image borders

Automatic lens correction

Take the guesswork out of correcting lens distortion in CS5

In CS5, you can Auto Correct lens distortion in the Lens Correction filter. Choose the Make and Model of your camera and then choose the appropriate Lens Profiles to correct distortion without any of the guesswork.

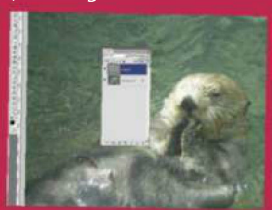


Lens Correction now has specific lens profiles built in

Non-destructive Dodging and Burning

Use a simple grey filled layer for damage-free targeted tonal adjustments

Add a new layer, and via Edit>Fill, fill it with 50% Grey. Set the Blending Mode to Soft Light. Paint with a soft brush at 15% Opacity, using Black to gradually darken and White to subtly lighten areas in your image.



You can dodge and burn simply by using the Brush Tool with black and white

Neutral Density impact in CS5

You don't need a neutral density filter for your camera… just do it all in Photoshop

Use the new Neutral Density gradient on a layer set to Soft Light to add impact to skies in your landscapes.



The new Neutral Density gradient makes it easy to add impact to skies

Copyright Brush

Create a simple brush to quickly add copyright tags to your photos

Create you text in black, on a white canvas with the Type Tool. Crop and Flatten your image. Now go to Edit>Define Brush Preset. Give your new brush a name and hit OK. You'll now find your new brush in the Brush Picker. Use your new brush at any size, with any colour.



Protect your work by creating a quick and simple brush to stamp your copyright information

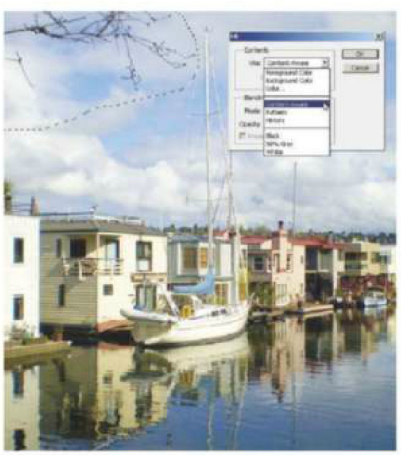
Content-Aware magic

Use the new Content-Aware features of Photoshop CS5 for seamless clean-ups

CS5 offers users some fantastic new features, top of which are the new Content-Aware options. These allow you to perform nothing short of image-editing alchemy, with Photoshop replacing pixels with other information, meaning you can clone away items in a blink of an eye. Once you get used to how they work, there's no turning back! Here's a look at the two features.

Content-Aware fill

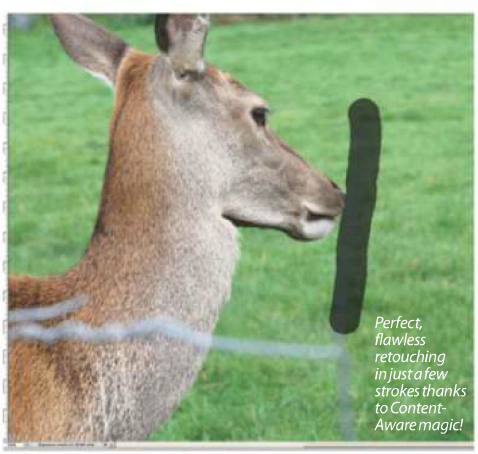
Make a quick selection around the blemish in your image, go to Edit>Fill, choose Content-Aware for Contents and just click OK. Repeat if it doesn't look good the first time.



Content-Aware Fill can remove unwanted objects seamlessly in just a few clicks

Content-Aware spot healing

Content-Aware is also available for the Spot Healing Brush in CS5. Just choose it from the Options Bar and then brush over objects to remove them. Enjoy the best results ever seen in retouching tools.

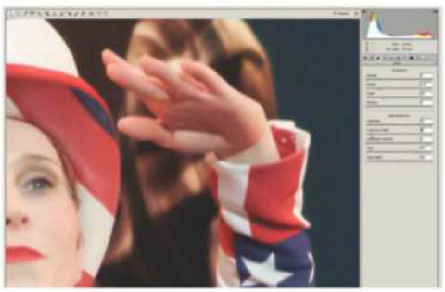


Perfect, flawless retouching in just a few strokes thanks to Content-Aware magic!

Turn down the noise!

Camera RAW is the best choice for Noise Removal, even with JPEG images

In the Bridge, right-click the image and choose Open In Camera Raw. Click the Detail tab. The Luminance slider is use to remove Luminance noise (dark speckles), and the Color slider removes Colour Noise. Detail slider help to keep edges sharp.



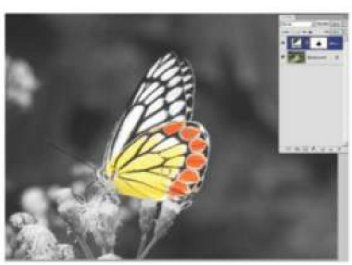
Black, white, and colour

Really mix things up by combining black and white with a splash of colour

The best way to create a selective colour effect is via a Layer Mask. Go to Layer>New Adjustment Layer>Black And White. Choose one of the Black and White Presets, or adjust the sliders within the black and white panel to create a good, strong black-and-white image. Click on the layer mask attached to the Adjustment Layer and choose the Brush Tool, making sure that Black is your Foreground colour. Now just paint with black wherever you want to restore colour from the background layer beneath. You can hide overpainted areas by painting back into the mask with white.



Use a Black and White adjustment layer to create the overall monochrome image

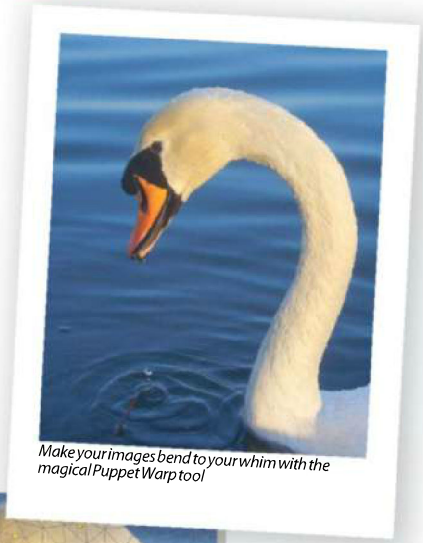


Paint on the adjustment layer Layer Mask to reveal to colour from the Background Layer beneath

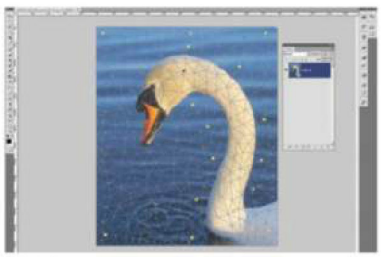
Reshape with Puppet Warp

Puppet Warp is a very powerful tool, but knowing how best to use it is the key to success

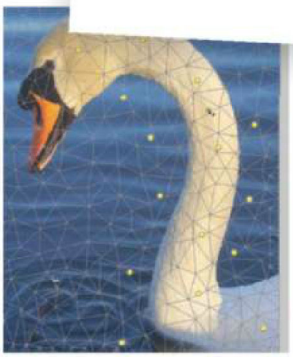
When you're using Puppet Warp, it's important that you not only place pins to move, but that you first place pins to 'lock down' the parts of the image you want to remain in place and not be affected by the warping. As the walkthrough below shows, using this feature correctly allows you to make very fine, targeted changes, with subtle, undetectable results.



Make your images bend to your whim with the magical Puppet Warp tool



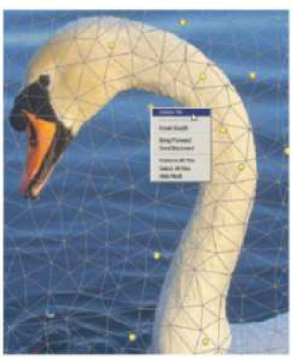
01 Lock down Click to place various pins around and within the object to be warped. These 'lock down' pins will prevent other areas of the subject being warped.



02 Pins for warping Now click to place pins along the feature that you want to bend, warp or adjust. You can activate individual pins simply by clicking on them.



03 Drag to distort Now simply click and drag of the selected pins to distort this particular area of the image. You can select multiple pins by Shift-clicking.



04 Add and subtract layer At any time you can add more pins or delete some. To delete a pin, right-click it and then choose Delete Pin. By carefully controlling where pins are placed you'll be able to producing convincing results.



Ctrl/Cmd-click multiple layers before adjusting Opacity or Fill

Adjust multiple layers

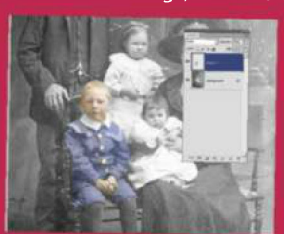
Adjust the Opacity and Fill of multiple layers at once

In Photoshop CS5, you can adjust the Opacity of two or more layers at once. Ctrl/Cmd-click multiple layers and adjust the slider.

Classic hand tinting

Create classic hand tinted black-and-white images with the addition of a layer

Add a new layer above your black-and-white image, setting the Blending Mode to Color. Use a soft brush with your chosen colours to paint over the image, for classic hand tinting.

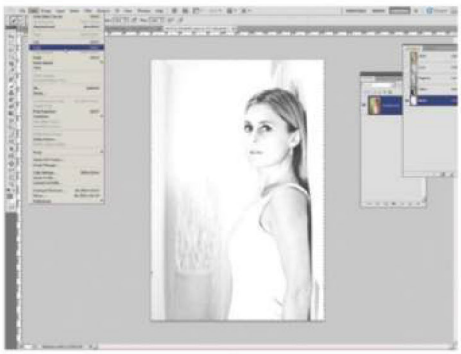


Add a layer and start painting to add hints of colour to black and whites

Super-fast high key effect

Create a high key image from the Black channel in CMYK mode

The classic high key effect can work very well for a really modern portrait effect, and by duplicating your image, changing its Colour Mode and stealing just one channel, you can create this effect quickly and easily.



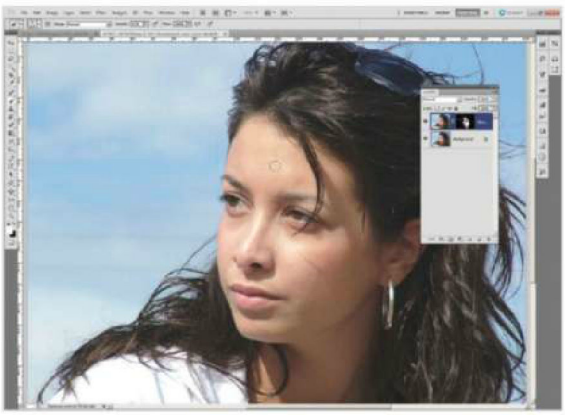


Duplicate your image (Image>Duplicate). On the duplicate image go to Image>Mode>CMYK. Click on the Channels palette, click on the Black channel, Select All and hit Ctrl/Cmd-C top copy it. Return to your RGB image, and go to Ctrl/Cmd-V to paste. Flatten the image and you're done!

Simple and effective skin smoothing

Use the Median filter to effectively smooth skin

Duplicate the Background layer (Ctrl/Cmd-J). Now go to Filter>Noise>Median. Use a small Radius value, just enough to remove the unwanted skin texture (you'll be able to judge this effect within the preview window). Hit OK to apply the filter. Now, on this smoothed layer, apply a Layer Mask via Layer>Layer Mask>Hide all. The layer will now be hidden completely. Choose the Brush Tool, click directly on the Layer Mask thumbnail and paint over the skin with white at 75% Opacity, avoiding the eyes, lips and other facial features that don't want the smoothing effect. You can make the final smoothing effect look completely convincing by reducing the Opacity of this layer a little.

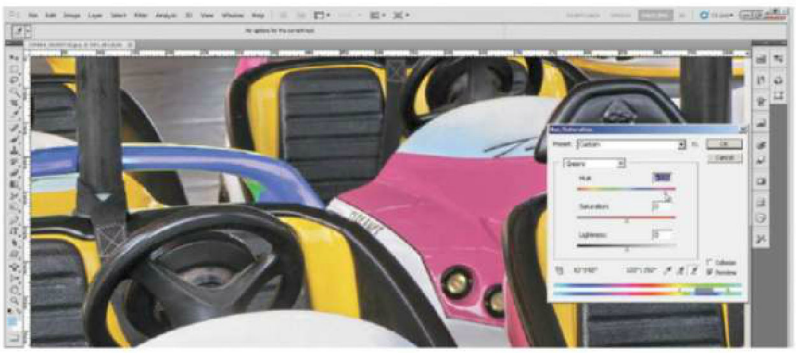


Don't let exaggerated skin texture spoil your portrait shots

Change specific colours via Hue/Saturation

With Hue/Saturation you can make specific colour changes as well as global ones

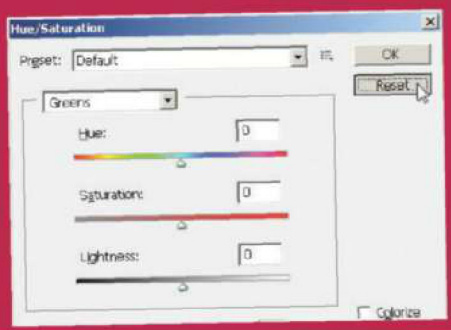
In Hue/Saturation, choose any colour from the Colors drop-down that you fancy. Now choose the eyedropper and click the colour in your image you want to change. All you have to do is then move the Hue slider to adjust that particular colour.



Reset, don't cancel

If you make a mistake with an adjustment, don't cancel out of it, just hit Reset

Whenever you're working within a dialog box that has a Cancel button, you can hold down the Alt key to change this to a Reset button.



Holding down the Alt key magically transforms cancel into Reset

Choose layers by content

Don't search for a particular layer. Ctrl/Cmd-click to choose it

If you are working on multi-layered documents, finding the one you want can be a nightmare. Choose the Move Tool (V) and Ctrl/Cmd-click on any element in your image to automatically jump to that layer in the Layers palette. Simple!



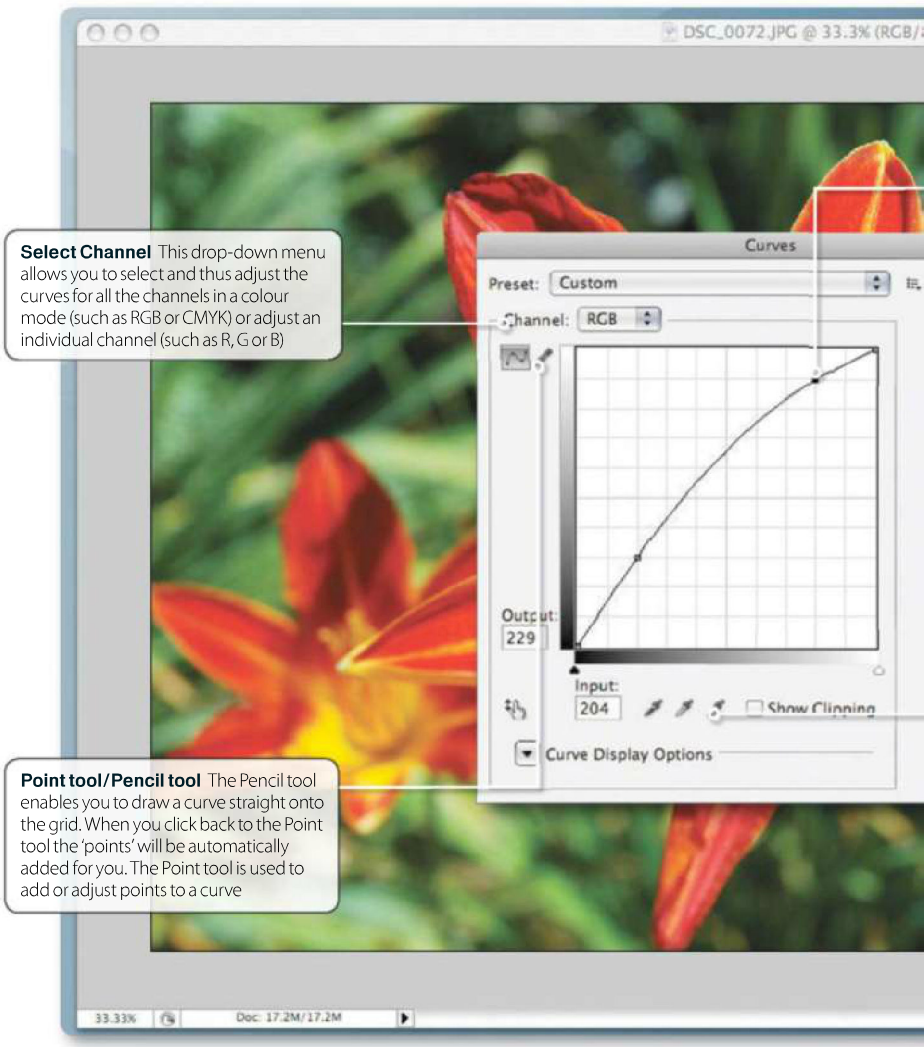
Curves

Discover the basic techniques for the powerful secrets of image correction with Adobe Photoshop Curves

The Curves dialog box can be slightly intimidating at first glance, but rest assured, mastering Curves is the key to many advanced techniques and is not that difficult to understand. When you have read these pages, the mystery should be removed and you will be able to make those subtle changes to images which make all the difference.

Once you have the Curves dialog box open, which can be accessed by going to Image>Adjustments>Curves, you'll see a grid with a gradient line going through it. You'll also see a gradient at the bottom and side of the grid. These gradients tell you which side of the curve relates to black and which side relates to white (this can be toggled by clicking the gradients). The default curve you'll always see at first is a 45-degree line. This is because there have been no changes applied when you first open the Curves dialog box.

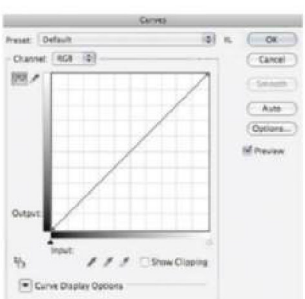
It's worth noting that Levels and Curves do exactly the same thing. So if you understand Levels, that helps, and if you don't you will know more about Levels after reading this. Combined with this simple knowledge and the other features in this article, you'll soon be creating points and dragging them about knowing exactly what you are doing.



Default

The default curve explained

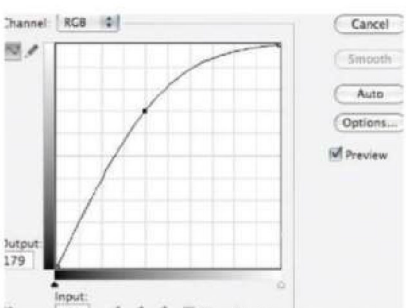
When you have your image document open and launch the Curves dialog, you'll be faced with a gradient line with a 45-degree angle. The angle of this line means that all the input values equal the output values, so no changes have occurred. The default option will also be set to change all the colour channels in the current image mode. You'll be able to select a channel by clicking on it in the menu that appears next to the word 'Channel' at the top of the Curves dialog box.

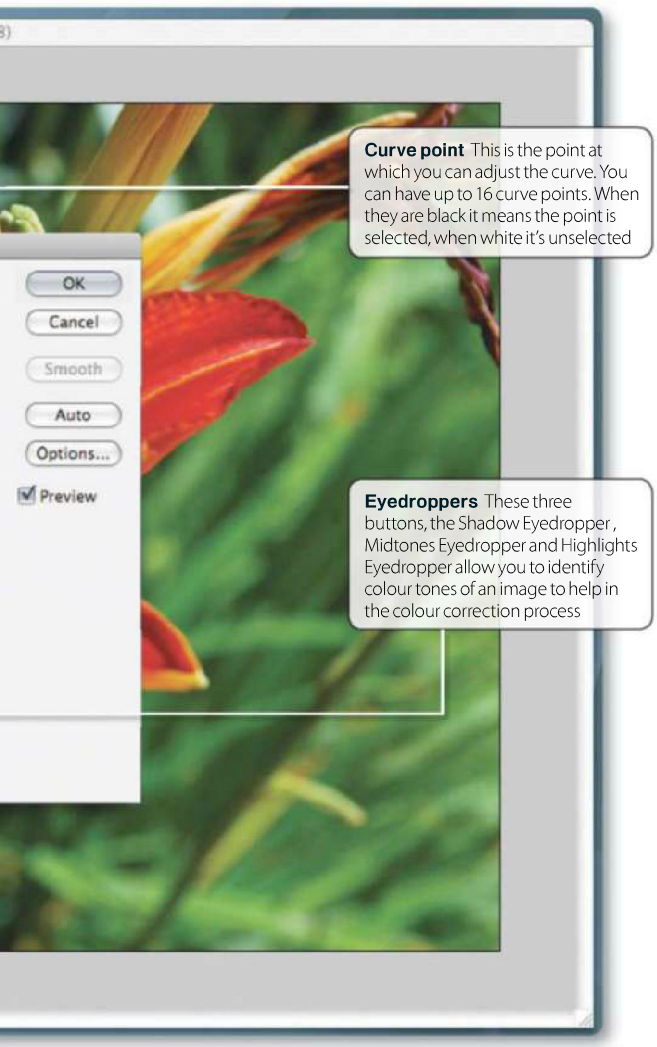


Brighten or darken

How to adjust the tone of an image

It's very easy to adjust the tone of an image using curves. The simple rule which you need to remember is that if any point of the curve line is steeper than 45 degrees, you are adding contrast – if the curve is shallower than 45 degrees, then contrast will be removed. With this in mind, the simplest way to add brightness to any image is to create a point in the middle of the curve and then drag it up. You'll find that because you have only one point, when you drag this point it will change the 45-degree line and create a curved line.





Tip

Anchor Point

As well as dragging curve points, you can add points (up to 16) by clicking a section with no existing point attached. 'Anchor Points' is where you create a pair of points at either end of a section to keep areas past the points stable while you adjust the gradient between the points.

Shortcuts

Arrow keys can be used for fine adjustments to points

Hold Alt/Option to change the Cancel button to 'Reset'

Shift-click selects multiple points

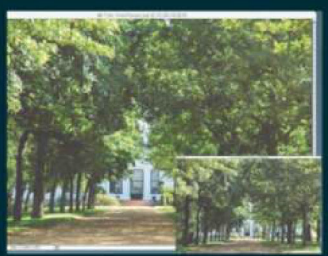
Ctrl/Cmd+D deselects all points

Ctrl+Tab lets you move through points

The Curves Eyedroppers

Get more from curves...

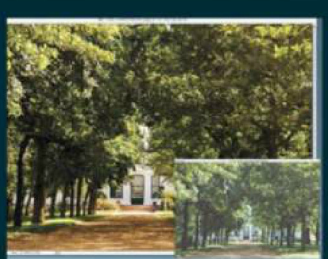
If you are familiar with the Shadow, Midtone and Highlight Eyedroppers in the Levels dialog box, you will already have a head-start on understanding what they do in the Curves dialog box. Our three-step tutorial below tells you more…



01 Highlight Eyedropper This is the Color picker icon with white ink inside. Once it's selected click on a white area of your image. If the initial image has low saturation you can use this tool to brighten up your picture.



02 Shadow Eyedropper The Shadow Eyedropper is the Color picker icon with black ink inside. Once it's selected, click on any black area on the image. If your image is initially too bright, you can use this tool to gain better saturation.

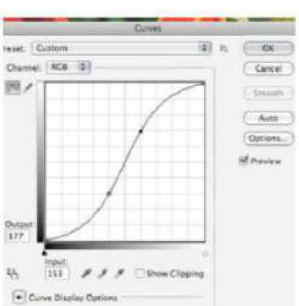


03 Midtone Eyedropper This is the icon with grey ink. Once selected, click any middle tone area of the image. This can change the image's whole colour, so experiment before you commit to a colour to use as the midtone.

Contrast

Understand the curve effect contrast

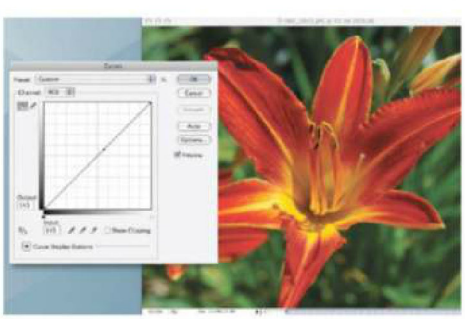
With the thought being if a section of the curve is steeper than 45 degrees it's high in contrast, and if shallower the contrast goes down, it's a good time to introduce the 'S' Curve. There are two points on the curve, and these force the sections close to black and white to be shallower that 45 degrees, reducing the contrast. At the same time, the gradient of the curve is steeper than 45 degrees over the midtones, increasing their contrast.



Advancing the methods

How to become even more specific

All the previous points on this page allow you to understand the effects of changing the gradient of the curve. But to advance your curves, you need to be able to pinpoint exact colours on the image. Although a big jump technically, it's very simple to do. With the Curves dialog open, move the mouse over the image and click. You'll see a little circle on the curve on the grid. This is where that exact tone is placed on the curve. The values will also appear in the input/output fields so you can create a point on that tone and adjust it.



Histogram

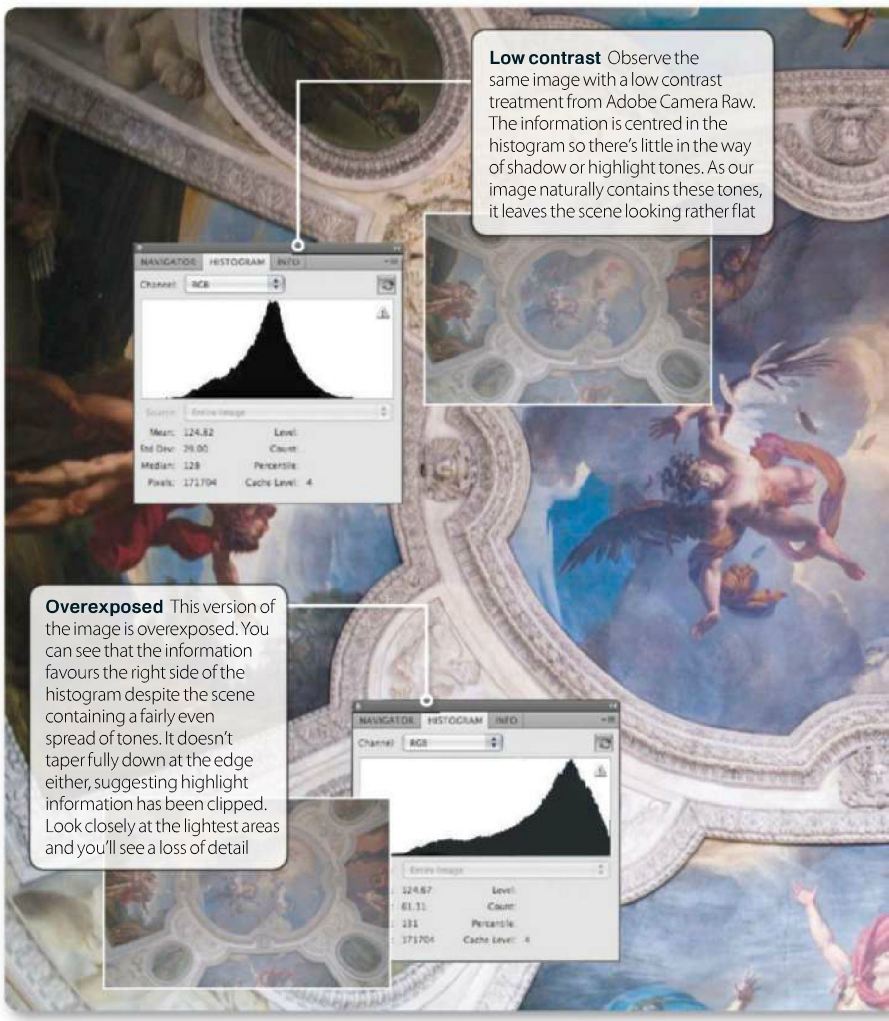
The histogram is a fantastic tool for information about what's going on with our tones

The tones in our images are given a number by Photoshop according to their luminosity (lightness or darkness), with 0 being the darkest tone and 255 the lightest.

All of our images are made up of three coloured channels (red, green and blue), and each tone has a luminosity value in each channel. Pure red, for instance, has values of 255 in the red channel and 0 in both of the others, whereas pure white has 255 in all three. What the histogram does is represent the entire range of tones within the image in the form of a visual graph, with the furthest left point representing 0 (darkest) and the furthest right point representing 255 (lightest).

For ultimate accuracy we can choose to view a histogram for each colour channel, but a histogram that combines the readings of the three is easier to work with. The amount of a particular tone in an image is indicated by the height of information on the histogram at that point – so high amounts of information in the centre of a histogram, for example, would indicate that the image featured a lot of tones in the midtone region.

A healthy histogram should taper off at both ends – if you have high levels of information at either endpoint, there's a good chance you've over or underexposed your image, turning important highlight detail into pure white or shadow detail into pure black.



Low contrast Observe the same image with a low contrast treatment from Adobe Camera Raw. The information is centred in the histogram so there's little in the way of shadow or highlight tones. As our image naturally contains these tones, it leaves the scene looking rather flat

Overexposed This version of the image is overexposed. You can see that the information favours the right side of the histogram despite the scene containing a fairly even spread of tones. It doesn't taper fully down at the edge either, suggesting highlight information has been clipped. Look closely at the lightest areas and you'll see a loss of detail

Reading your image

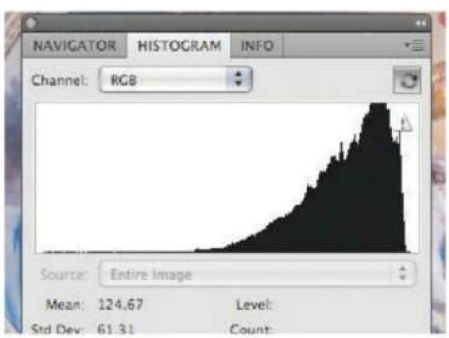
The histogram should reflect the scene

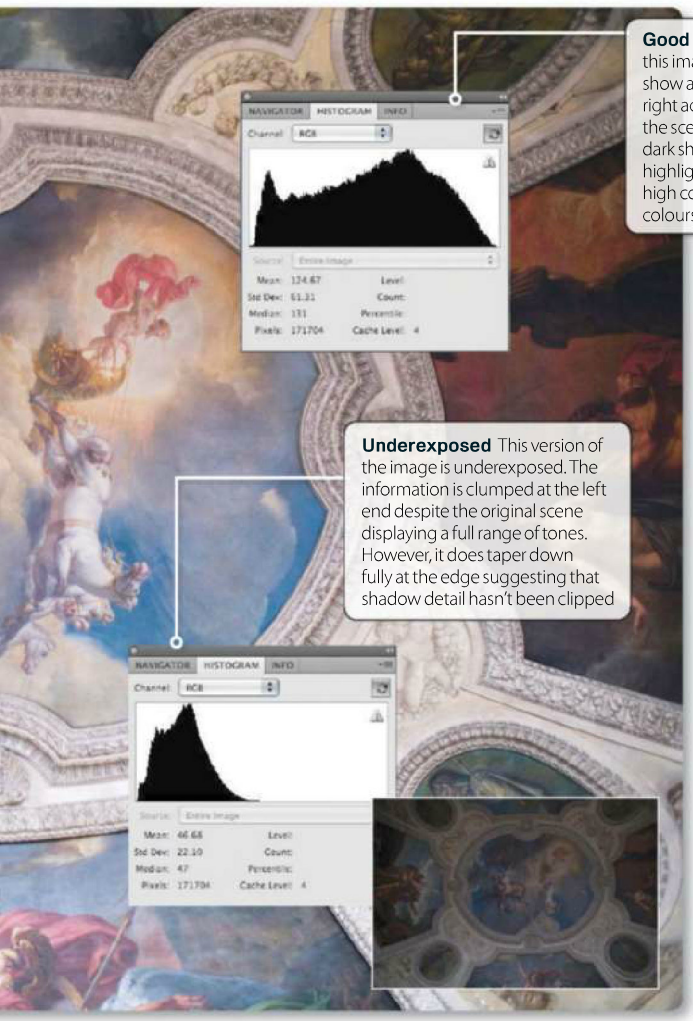
A histogram with tones to the left or right doesn't mean your image is under or overexposed, as long as the tones taper down at the very edge. If you were photographing a black cat in a coal cellar, for example, you'd expect to find histogram info on the left side and should adjust Levels accordingly if this isn't so. A snowman in a snow-covered scene should produce tones on the right side. A perfectly balanced histogram with information from left to right isn't always the best scenario – the histogram should reflect the original scene.

Shooting to the right

Keep tones to the right to minimise noise

While you'd expect a scene with dark tones to produce a left-biased histogram, it's better to 'overexpose' first then darken the tones afterwards in Adobe Camera Raw or with Levels. Digicam sensors record the most info at the highlight end, so you risk introducing noise into shadows by capturing a dark scene as it was intended in-camera. This is used by pros to get the best quality. Be careful not to overexpose to the point where highlights are clipped to pure white.





Good contrast We edited this image at the Raw stage to show a perfect range of tones right across the histogram. As the scene naturally contains dark shadows and lighter highlights, it suits this sort of high contrast treatment – the colours are really accentuated

Underexposed This version of the image is underexposed. The information is clumped at the left end despite the original scene displaying a full range of tones. However, it does taper down fully at the edge suggesting that shadow detail hasn't been clipped

Tip

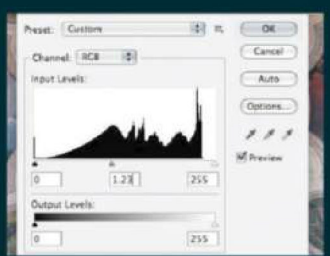
Updating the histogram

Photoshop's histogram doesn't always fully update to reflect changes you make with adjustments such as Levels or Curves, because constant automatic updates could potentially slow the program down. If you see an exclamation mark inside the Histogram window, the histogram isn't accurately reflecting your changes. Click that exclamation mark to manually update the histogram.

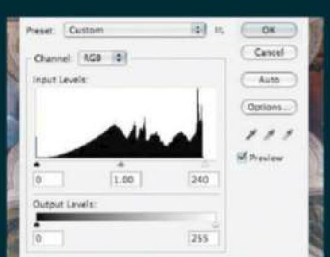
Using Levels

Rearrange the tones in your image

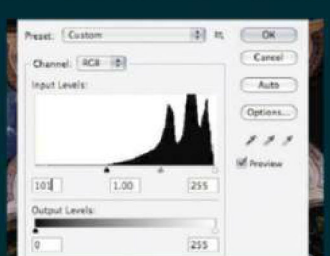
A Levels adjustment allows you to make tones lighter or darker, or ensure a full contrast range by setting the darkest shadow to 0 and lightest highlight to 255.



01 Altering the gamma By moving the middle grey slider left, you shift the tonal info on a histogram rightwards, lightening the tones in an image. By moving it right, you shift the tonal info leftwards and darken the tones.



02 Setting the black point If info on a histogram doesn't reach the left edge, the image does not have the darkest of shadow tones. To get the full range, move the black slider rightwards to meet the info edge (but not past the edge).

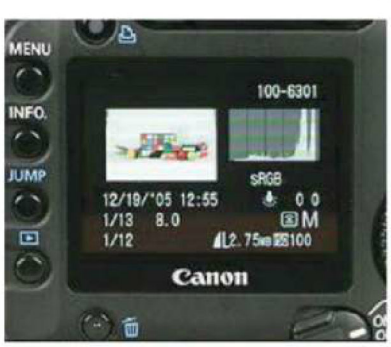


03 Setting the white point If info on a histogram doesn't reach the right edge, the image does not have the lightest of highlight tones. In order to get the full range, move the white slider leftwards to meet the info edge (but not past the edge).

Camera histogram

Judge exposure in-camera

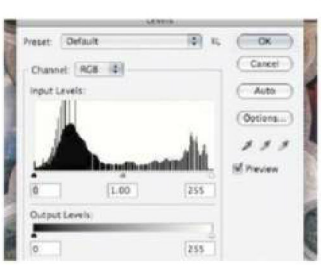
Your digicam provides a histogram to help judge the level of exposure. If info doesn't taper at an edge, you've over or underexposed and will need to correct the exposure settings and re-shoot. Bear in mind the histogram is based on the JPEG setting – if shooting Raw you can find highlight info where the histogram showed it as clipped.



Expansion/compression

Work in 16-bit mode to preserve quality

When you make changes to your tonal range using Curves or Levels you will be expanding or compressing that information. Expansion will show up as gaps or white lines in your histogram, while compression will show up as spiked black lines. If excessive, this expansion or compression can cause our images to visibly degrade in quality. Working with 16-bit rather than 8-bit images reduces the impact of expansion and compression, giving us more room to make changes without noticeable effects.

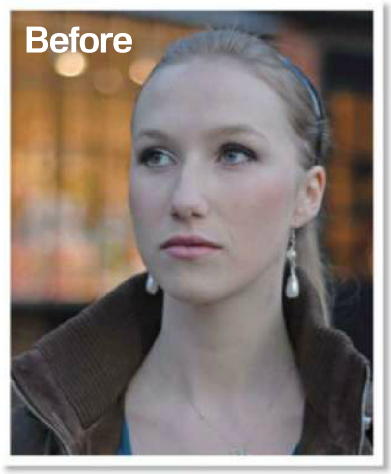


Tip

Experiment

You don't always have to adjust an image so it appears as the eye sees it. Try darkening a scene to create a mood, or lightening it to give a bright high-key feel.


After



Complete guide to cloning

Source files available

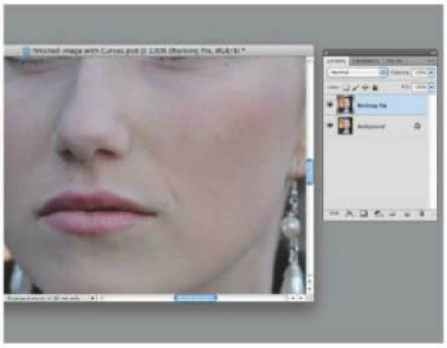
This is the Photoshop skill of using the Clone Stamp tool to clean up your photos

The art of cloning is normally concerned with making a duplicate copy of something. In the Photoshop world the idea is to clone good areas so they can be pasted over bad areas but without anyone seeing the join. In this way, it's more like a grafting procedure. The trick is to replace the bad areas so that they blend in with the surrounding pixels and look like they were there all along. So what would you want to replace? Well, there are two applications: cleaning up faces and removing unwanted objects from scenic photos. The Clone Stamp tool can also be used to alter shapes and apply a digital diet.

There are two key facets of cloning that need to be understood and addressed and they are the softness of the cloned material and the sharpness of the edge of cloning. Simply using the Clone Stamp tool with a hard edge at 100% opacity will produce circular blobs. Feathering the edge softens the effect and reducing the opacity loses sharpness. The skill is to learn what type of effect you need to apply and how to apply it. This tutorial covers both portrait and landscape examples. The portrait shows how to remove pimples and fine lines while the landscape part shows the removal of unwanted elements. Blending modes and when to use specific opacities is covered as well. A number of the Photoshop tools such as Healing Brush are simply variations on what you can do with the Clone Stamp, so learn take control of the whole process yourself.

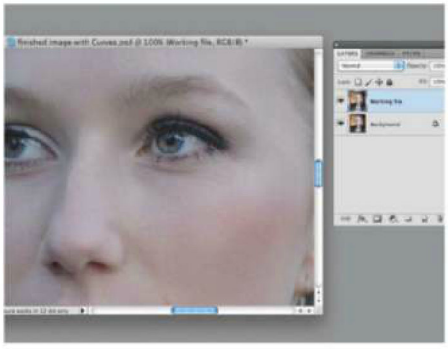
SCRUBBING UP THE FACE

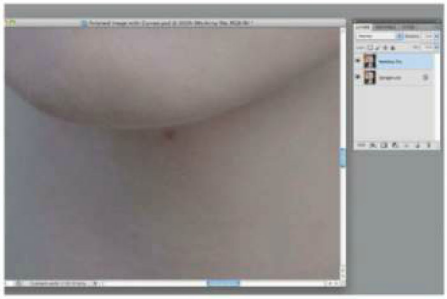
Using the Clone Stamp tool to remove blemishes



01 Spot removal This young lady has a nice complexion, but it can be made to look even better. Create a duplicate layer to work on, select the Clone Stamp tool, zoom in. Set the Opacity to 100% so the new pixels will be sharp. Set the Blend mode of the tool to Lighten. Select a brush size that is larger than any of the pimples.

02 Take them out The reason for this is that spots tend to be darker than the surrounding skin area. Using the Lighten blend mode will replace the spotty pixels, but leave the edges of the brush alone so you don't get a circular effect. So only the spot, not the rest of the skin, is replaced. Sample from very close to the spotty area and one-click clone it out.



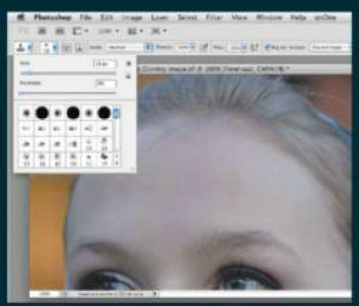


03 Tricky areas The area you are cloning from needs to have the same tone and brightness as the area surrounding the spot you are cloning out. That way it will be seamless. For tricky areas, you need to evaluate the area and work out how to fix it. See the blemish just under the chin. It's right next to the chin line. However the edge of the chin is light, so sample from the dark area next to the spot and stamp on it. With a Lighten blend mode, the chin line will be unaffected.

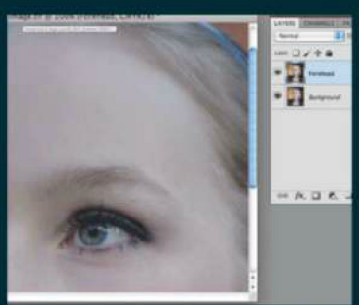
Supermodel looks

Cloning for a super-smooth look

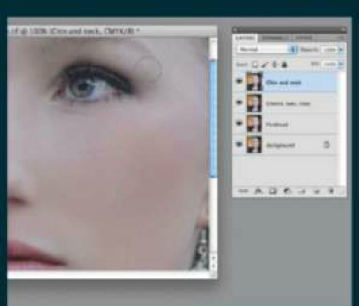
The project, up until now, has retained authentic texture and sharpness. You can leave it at that for regular portraits. This is where we take it further to use cloning to get a super-smooth look. If the effect is over-done, reduce the Opacity of the specific layer described below. Then merge them all.



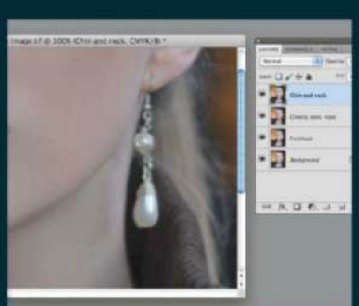
Let's start cloning Flatten the project, create a duplicate layer. Set the Clone Stamp tool Opacity to 18%, ensure 0% Hardness and Blend mode Normal.



Smooth it out Resample continuously and smooth out the areas of the forehead. For the area under the strands of hair, change to Blend mode Darken.



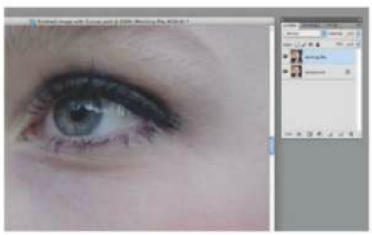
Around the eyes Create a duplicate layer from the last one for the central face region and finally one for around the mouth. Repeat the process.



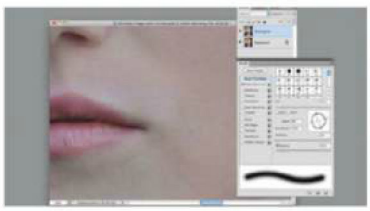
Final touches Go to the Clone Source panel and change the Roundness to 65, alter the angle for areas near the edges of the features.

FINE DETAILS

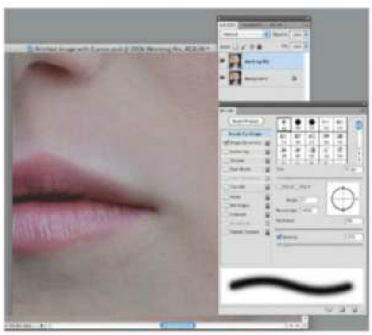
Replace lines around the mouth and the eyes



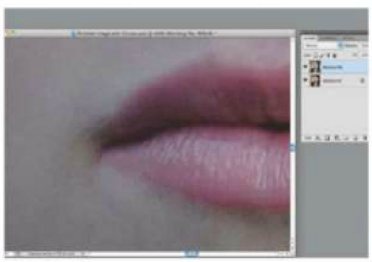
04 Smile lines There are fine lines around the eyes and mouth. As they are single lines you can replace them without softening the facial textures. It's better to remove and replace what you can at this stage, and leave softening until last. Use a smaller Lighten brush and sample from the side of the line. Avoid repeating patterns!



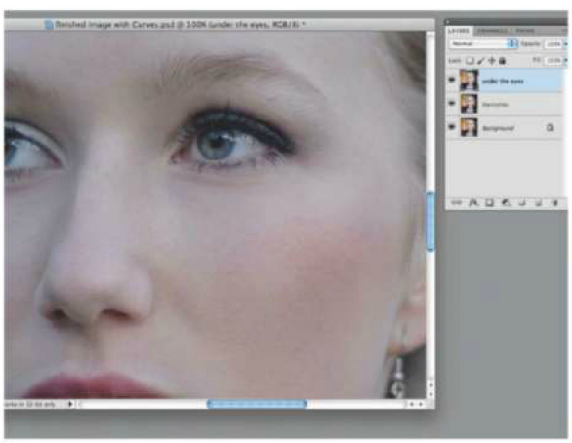
05 Angled cloning See the mouth line on the right? If your clone source is from the right side, the textures will be at the correct angle. If you clone from the left they won't. However, there's also a colour change at the join. Firstly go to the Clone Source panel, click on the Brush tab and change the angle of the brush to the angle 18 degrees. Sample from the left and brush over the crease.



06 Dark patch The area to the right of where we just fixed has a darker show on it. Reset the brush angle back to normal and clone from the right of the dark patch, onto the dark patch to even it out while still retaining texture.



07 Lip fixing If you look at the left corner of the bottom lip it's pulled in but there's a gap between it and the curve of the mouth. If you set the Blend mode of the Clone Stamp to Color you might think you'd be able to add colour to the lip. Not in this case because the target area is lighter than the clone sample area. Instead change the Blend mode to Darken and clone lip into the gap.



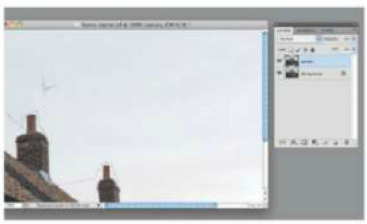
08 Under the eyes We're going to brighten under the eyes. Duplicate the current layer and set the Blend mode to Lighten (as patches under the eyes are dark) but reduce the Opacity to 33%. Use a large brush and from under the eyebags, sweep upwards. The idea is to lighten the area more than remove texture. Save the image here.

REMOVING OBSTRUCTIONS FROM SCENIC SHOTS

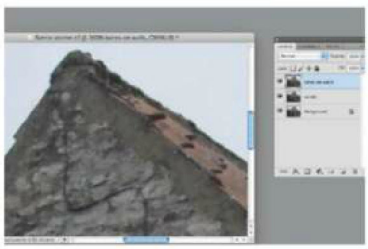
Clone out objects without being detected



09 **Aerials must go** It's disappointing to take a decent photo of a scenic village, only to have modern life intrude in the form of aerials, wires and cars. Create a duplicate working layer. Start with the aerials and use a selection tool to mask off the entire sky area being worked on so there's no overspill from cloning onto the buildings.



10 **Clone them out** The sky is fairly uniform and as the Clone Stamp tool will still pick up from outside the selection, you can set the source location to be one of the bigger areas of sky. However, for this stage, untick Aligned Sample. This locks the distance and angle of sample point to brush wherever you go. By unticking you can use a big source area for lots of different cloning areas.



11 **Wires on walls** The next step is the wire on the main facing wall. The wire is black, so where it runs to the edge of the roof it can be removed with the Lighten Blend mode at 100%. Where it runs over the brickwork though it goes through light and dark areas and your sample areas also vary. So, entire bricks need to be replaced.

Tip

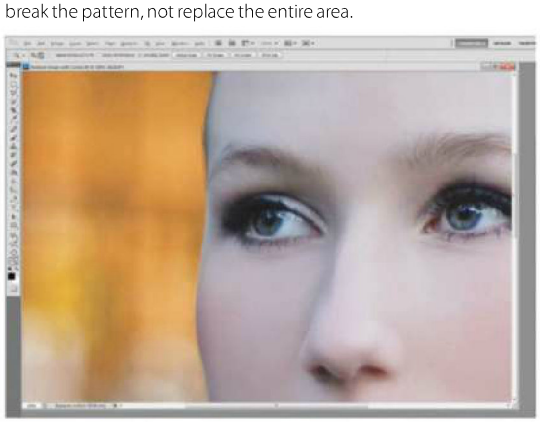
Preview cloning

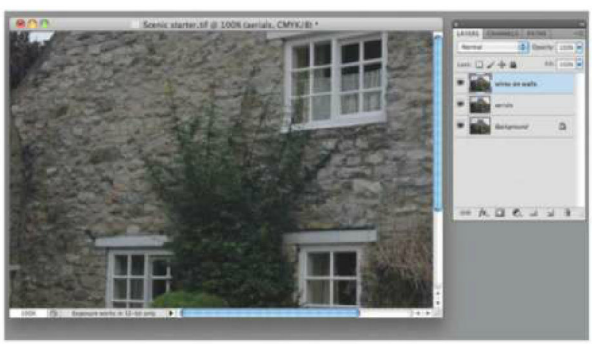
By default, CS4 and CS5 show the contents of the sample point, in the brush circle you are about to paste with. This is incredibly useful if you are cloning edges or objects, as it allows you to line up the results. It's great for slimming features down or adding flowers to a bare patch of garden, for example. However, it gets in the way for things like spot removal because you need to see what's under it. To turn it off, click the Toggle Clone Source panel icon, next to the blend mode box. Click on the Clone Source tab in this floating palette and in the bottom third, remove the tick from Show Overlay. This reveals what's under the brush.

Borders and edges

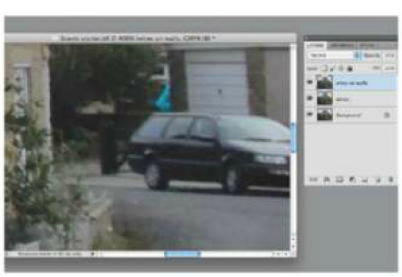
Golden rules for good results

If there's one rule of thumb when cloning, it's this: stay away from feature edges. You can soften skin all you like, but the minute you go over the edge of a feature, the effect will immediately look wrong. The other point about this is that it's the feature edges that hold the face together. If they are as sharp at the end of the process as they were at the start, then the viewer will see much the same picture. Their gaze is drawn to the eyes and lips in particular. Landscape shots are, if anything, even more of an issue. Here the viewer expects the lines and structures to be sharp so any cloning overspill is immediately apparent. As mentioned in the text, being able to change the angle that the cloned material appears at makes cloning angled edges far easier than it would be. Where you can get away with things is in textures and shrubbery. You can have soft edges and soft elements, but what you must avoid here is elements that show a repeated pattern. If you spot one, just clone something in to break the pattern, not replace the entire area.

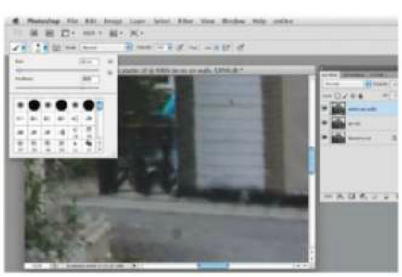




12 **Follow the wire** Set the Blend mode to Normal and 100% Opacity. When the wire runs over a white brick, sample from a white brick. When it runs over grey cement, sample from a cement area. Don't sample too close to the clone point or the pattern will repeat. Work down the wire.



13 **Take out the car** Here's an important rule when cloning. The further away something is, the more you can get away with. Usually, the depth-of-field won't have stretched that far so the object won't be sharp, or in the viewer's immediate attention. The car on the far right is such an object and it means the cloning only has to be basic.



14 **Make up and make do** The thing to note is that the car is bigger than any of the source areas around it so essentially, you're making this up. Clone the garage down, the pavement upwards and the gate from left to right in that order. It helps to change the angle of the brush when doing the pavement. To join the bits up use a small brush with a hard edge – Hardness 80%.

Camera Raw

Maximise the potential of your images with Adobe Camera Raw's editing tools

If you're yet to explore this part of Photoshop's functionality, Adobe Camera Raw (ACR) is a separate editor within the program that allows you to process Raw format files from your digital camera. Just as the traditional photographer develops an image from a negative in a darkroom, ACR allows digital photographers to do the same with their Raw files. This allows for greater flexibility when it comes to fine-tuning the exposure, level of noise, white balance and more in your images.

Raw files contain unprocessed data captured at the time the shot was taken, and therefore tend to look a little lacklustre straight out of the camera; however they can take a lot more editing than JPEGs as you have a good deal more luminance data at your disposal.

ACR supports a wide range of Raw file formats from a wealth of different digital cameras. Every manufacturer has its own proprietary Raw format, including Nikon's NEF, Canon's CRW/CR2 and Olympus's ORF for example. Some exceptions – such as Sigma and Leica – use DNG (Digital Negative) files, which can be converted using Adobe's free-to-download DNG Converter (www.adobe.com/dng).

In this tutorial, you'll learn how to process a Raw file from start to finish. We'll reveal how to adjust the white balance in your images, correct the exposure and enhance the contrast of colours, so you can create photos with more impact than ever before.

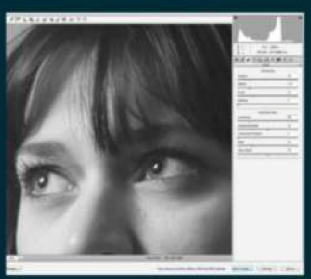
Marvellous monochrome

Convert your images to black and white

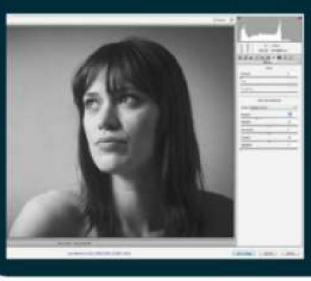
Some shots just look better in black and white. Here's how to convert your colour Raw files to beautiful black and white masterpieces using Adobe Camera Raw.



01 Convert to grayscale
Open your Raw file in ACR, click on the HSL/Grayscale button just below the histogram. Now tick the Convert to Grayscale option: you'll get a black and white preview of your image to start working on.



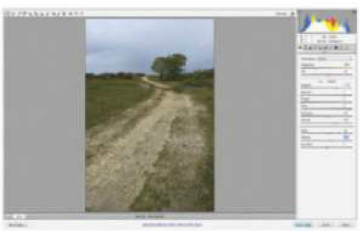
02 Get to work
Adjust each of the sliders in turn. Zoom in to identify whether your adjustments have added any additional noise: if so, click the Detail tab to remove any unwanted artifacts using the noise reduction sliders.



03 Add a vignette
To perfect the look of your shot, click the Effects (fx) tab and use the Post Crop Vignetting sliders to introduce either a subtle or more pronounced darkening around the edges of the frame, keeping the focus on your main subject.

Correct the exposure

Combat under or overexposed issues



ACR provides a comprehensive set of tools to help you perfect the exposure of your Raw files. Skipping the White Balance adjustment and working down through the available controls, start by lifting an underexposed shot by moving the Exposure slider to the right. The Recovery and Fill Light sliders will help recover seemingly lost detail from clipped shadows and highlights, but don't overdo it or you'll get some unsightly fringing. The Blacks slider allows you to deepen any shadow areas without affecting the midtones and highlights, while the Brightness and Contrast options can be used to fine-tune the overall look of the image further. Finish off by tweaking the Clarity slider to enhance detail (stopping before halos appear) and the Vibrance and Saturation sliders to adjust the vividness of the colours.

Keep it clean

Diminish the effects of digital noise



Some enhancements have been made to the latest version of ACR's noise reduction tools. Click the Detail button: below the Sharpening controls you'll find a set of Noise Reduction sliders. To reduce the appearance of luminance noise (grainy-looking artifacts), move the Luminance slider to the right. To help combat chroma noise, which appears as coloured blotches and is often more pronounced in shadow areas, move the Color slider to the right. If you push either slider too far, you'll end up with too much detail being smoothed. Avoid pushing either control too far and rescue some detail using the respective Detail and Contrast sliders.

All images copyright Josie Reavely / www.jreavely.com

Targeted Adjustment tool If dragging sliders around is a nuisance, select the Targeted Adjustment tool. Now you can drag the tool on areas of your image to make changes, so dragging upwards on a colourful part of your image will increase the saturation of that hue, while dragging downwards will desaturate it

Tone Curve Use this to fine-tune the adjustments you've made. The horizontal axis of the tone curve reveals the original tonal values, while the vertical axis denotes the altered tonal values. An unchanged image will have a straight 45-degree line. Manipulating the curve allows you to alter the look of the tones

Split Toning ACR allows you to create split-toned images quickly and easily. Move the Hue and Saturation sliders for the Highlights and Shadows in turn, then tweak the final look by adjusting the Balance slider to make one of them more prominent than the other



The basics Start by correcting the White Balance if necessary, then hone the exposure before boosting the colours. Use the Clarity slide to reveal more detail, and keep it subtle to avoid over-sharpening your shot

Graduated Filter Add an artificial Neutral Density Graduated filter to your images to help knock back bright skies or other bright detail, to create a more balanced overall exposure. Select this tool and drag to resize the filter over your image, then adjust each of the sliders in turn to fine-tune the Exposure, Brightness, Contrast, Saturation, Clarity, Sharpness and Colour

Tip

Preview clipped detail

To see which areas of your shot are over or underexposed, press U to reveal shadow clipping or O to show highlight clipping. To only view the clipped areas, hold Alt (Windows) or Option (Mac) while dragging the Exposure Recovery/Blacks sliders.

Straighten up

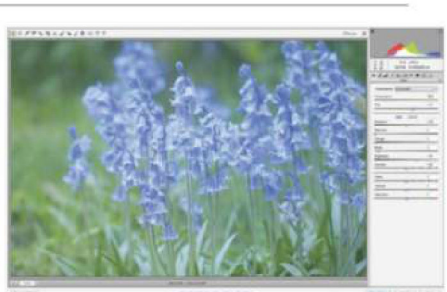
Correct common lens issues



To correct a range of common lens problems, click on the Lens Corrections tab. The Transform set of sliders lets you compensate for the effects of barrel or pincushion distortion, as often occurs with wide or telephoto lenses in particular. You can also rotate images and correct for perspective problems like converging verticals. Chromatic aberration (seen as coloured fringing between areas if high contrast) can be removed and you can either remove a vignette (often caused by wide angle lenses) or add one for creative effect.

Colour correction

Get the white balance right



One of the first things to tackle when you open up a Raw file is setting the white balance to get the colours looking right. Most cameras' Auto WB features get things about right when shooting outdoors, but indoors, warm tungsten lighting and green fluorescent light can cause ugly colour casts. ACR provides a range of presets similar to the options your camera should provide, as well as the means to fine-tune the colour temperature in your photos to get things looking perfect.



Save time with actions

Learn to create personal photo effects, and then save as an action to quickly edit your images in the future

Actions are post-production effects that can be applied to any photo, meaning you don't have to make the same edits over and over again. Let's imagine that your camera has a tendency to give flat tones. Instead of opening images separately, going to Levels and editing to boost the tones, you can record one action to apply this edit time and again.

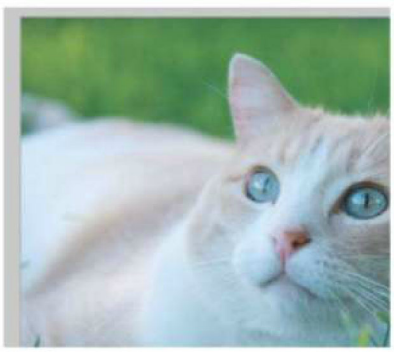
Actions work by recording the tasks you perform on the screen. You can do whatever type of edit you want but they do work better if they are for straightforward effects. Once recorded, you can play the action as many times as you like, as well as stop the action midway if it reaches the result you want. They really are a fantastic way of saving time without sacrificing quality, and getting a constant change each and every time.

Although you can apply an action to any image, there is no magic way to ensure that a particular action will suit the image you have open. You can obviously tweak the effect, but don't be put out if you make an action that looks terrible on some images!

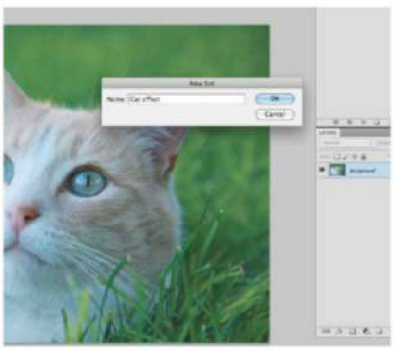
Over these pages, we are going to show you how to create a simple photo-editing action. We will begin by setting the action up to record and then work through a series of editing effects. Once the recording is over, you'll discover how to save the action as well as load other ones. We also have a pack of actions on the disc for you to get inspired!

CREATE YOUR ACTION SET

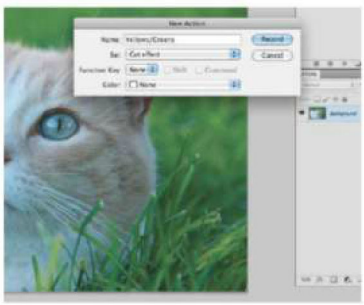
Making a folder and action



01 Actions and Layers palette First locate the Actions palette. Select it from Window>Actions and it should appear on the right side of the screen. Do the same with the Layers: Window>Layers.



02 New set Select the folder at the bottom of the Actions palette to create the beginning of your action set. Give it a specific name so it's easier to remember the type of photo your effects are intended for.

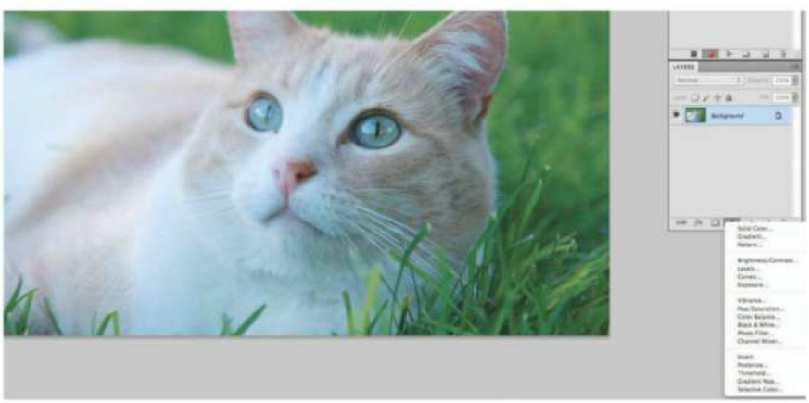


03 New action Click the little icon on the right side of the New Set folder at the bottom of the Actions palette. We'll name this one "yellows/green" because the final effect will include those colours. Click the Record button to begin the process.

Tip

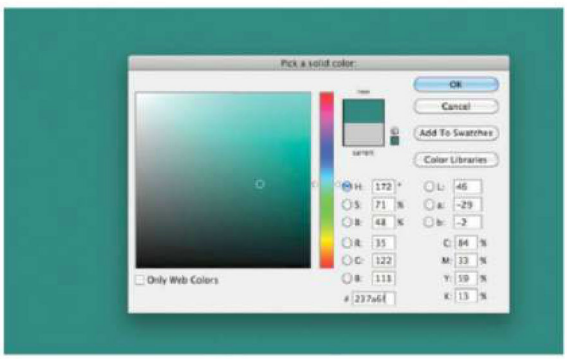
Free actions

You will find the action created in this tutorial on the disc, in addition to a selection of other effects to apply to your images. When you go to run an action on an image, quickly check what mode your image is in. If it's anything other than RGB, you may find that some actions won't run, especially if they include a filter.



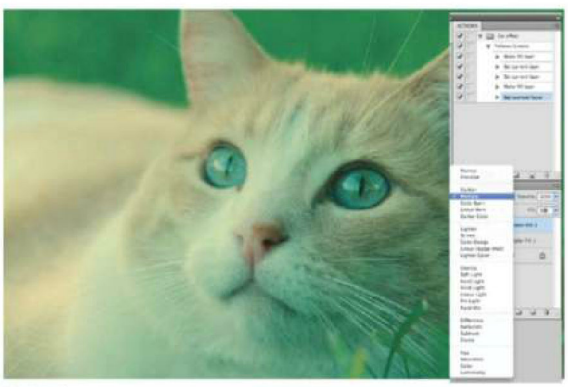
04 Layers palette It's much easier to make edits on adjustment layers. When using this method, it creates the effects into its own layer so that it is easy to go back and adjust the effect.

05 Solid color Click the Adjustment Layer icon at the bottom of the Layers palette. Select Solid Color. Pick the colour #237a6f. After you hit Enter/Return, the process will show in the Actions palette.



06 Blend mode Using the Layers palette, you learn best by experimenting with the different effects and opacities. But for this one specifically, use the Vivid Light blend mode with a 67% Opacity and a 36% Fill opacity.





07 Another solid color The same as step five, select the Solid Color adjustment layer, but this time set the colour to #ffcc00. Set the blending mode to Multiply with a Fill opacity of 36%.

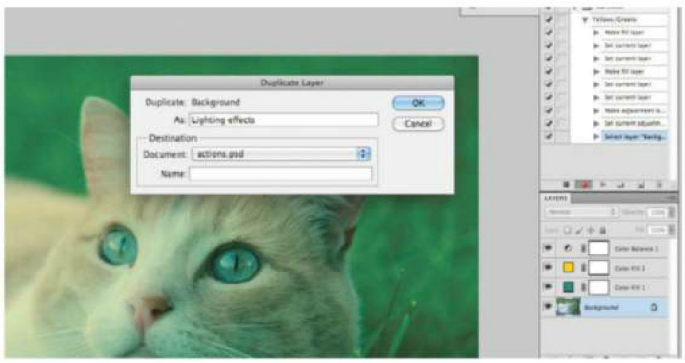
CONTINUE TO EDIT

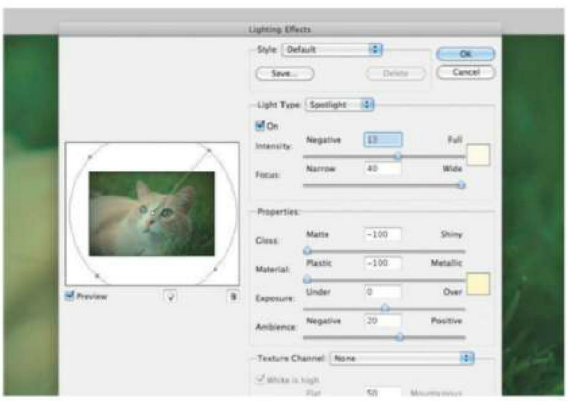
Build up as many effects as you like



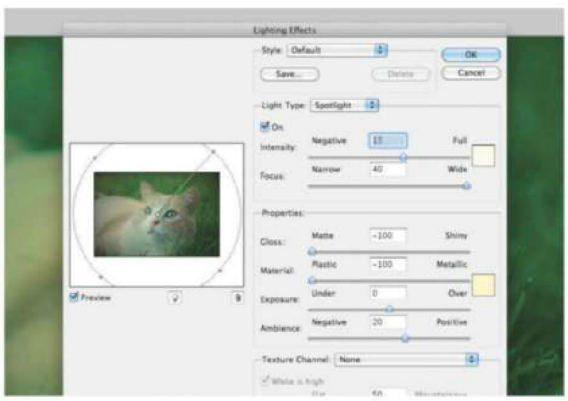
08 **Color balance** Now select the Color Balance adjustment layer. Set the Cyans to +46 and the Yellows to +16.

09 **Duplicate background** In the Layers palette, select the background image (the original image underneath all the current layer adjustments). Go to Layer>Duplicate Layer and name it Lighting Effects.





10 **Lighting types** From the menu bar, select Filter>Render>Lighting Effects. Set the Style to Default and the Light Type to Spotlight. Set Intensity to 13 and Focus to 40. The colour is #fdf9c7.

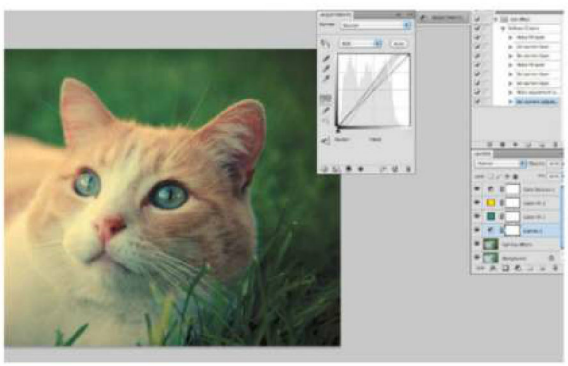


11 **Lighting properties** Set both the Gloss and Material to -100; Exposure at 0 and Ambience at 20. Set the colour to #fdf9c7. Now click OK to exit.

Tip

Recording the effect

During the recoding process, do not close out of the image or open another image. It will interfere with the process. If you need to delete an effect you don't like, or if you want to close out of the image, flatten image, or save it, then stop the recording process and delete it. We suggest that you reopen the image and play through the current steps you have, then hit Record and proceed from where you want.



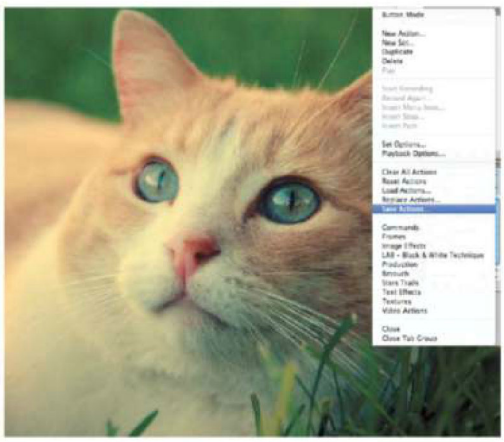
12 **Curves** Select a Curves adjustment layer from the Layers palette. Once the Curves dialog window opens, click on the Auto button.



13 **Stop recording** The setting up of the action is completed now, so press the Stop button on the left side of the Record button. Minimise the effect by clicking the arrow next to the name of the action.

SAVING AND PLAYING ACTIONS

Enjoy the fruits of your labour



14 Save the set To save the set, select the set folder (in our case it is called 'Cat effects'). Scoot up to the top right of the Actions palette to the little arrow icon. Click this to access a menu that shows the action files on your computer and other basics, like saving, loading, replacing. Select the Save Actions option.



15 Play the action Once saved, open up an image and go to the Actions palette. On the left side of the "yellow/greens" action are two boxes. Make sure the left box is checked, and click the Action to highlight it. Click Play. If you click the box on the right of the check marked box, that will play the action step-by-step.

THE ACTIONS IN FULL

See what other effects are available on the disc



Brighter



Color Balance



Washed Out



Black and White



Yellows/Greens



Yellows/Greens copy

Match Color

Quickly apply the colour information from one photo to another. It's the perfect pick-me-up for lacklustre images

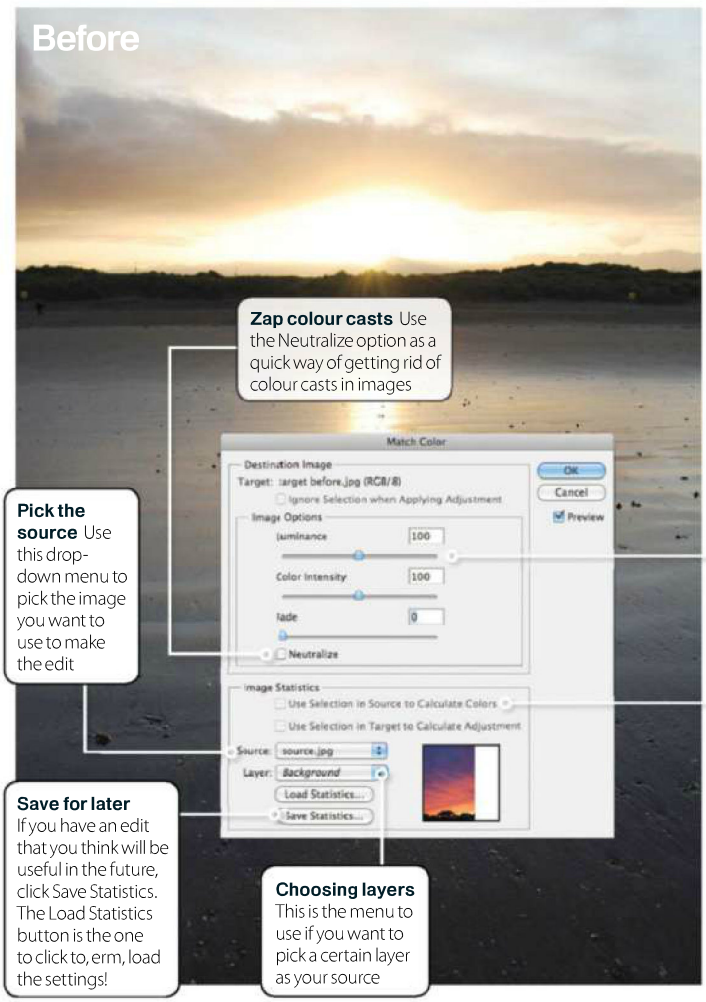
Adobe introduced the Match Color command in Photoshop CS, and it's one of those features that got a bit of coverage at the time but has since faded into the background. This is a shame, because it can be a powerful editing tool.

As names go, the Match Color command has a perfect one, as its reason for being is to match colours between images (or even the same image), between selections or between layers. There are sliders to control the effect, but we should warn you now – we'd be telling porkies if we said it gives perfect results every time. Sometimes you will need to follow up Match Color with some necessary tweaks, but please don't be put off. When it works, it can be a pure joy.

There are various reasons to try the Match Color command. The most obvious is to apply the colour information from one image to another. This is particularly useful for landscapes, where maybe you'd like to apply the colours of a stunning sunset to an image that's a bit lacking in the stunning skies department. But there are other uses.

If you are creating a photocomposite, you can use Match Color to make the colours consistent in all the images. You can also use the command to match the colour of one area to another in the same image, so it can be used for quick edits. You can even use it to get rid of colour casts.

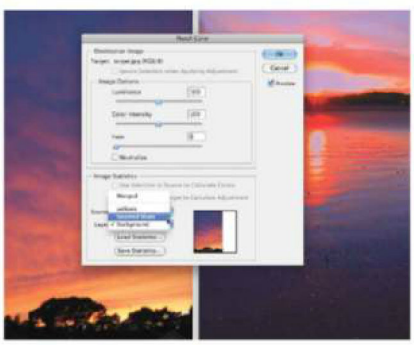
Over these two pages we will show you how the tool works and give you an insight into how it can be controlled to get the exact effect you want.



Target a layer

Precise control for matching colour

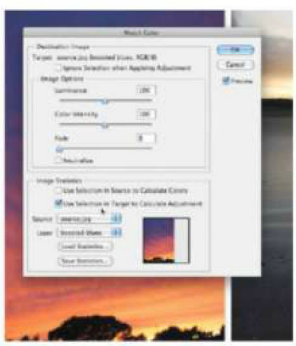
Match Color works on a simple principle – taking colour from one place (the source) and applying it somewhere else (the target). The easiest way is using the whole of one image to apply to the whole of another image, but you can be pickier in its application. If you have a certain layer you want to use as the target image, make sure this layer is selected before opening Match Color. If you want to use a certain layer as the source, use the Layer menu in the Image Statistics area of the Source menu to pick the one you want. The Merged option in this menu will use all layers in a source image.

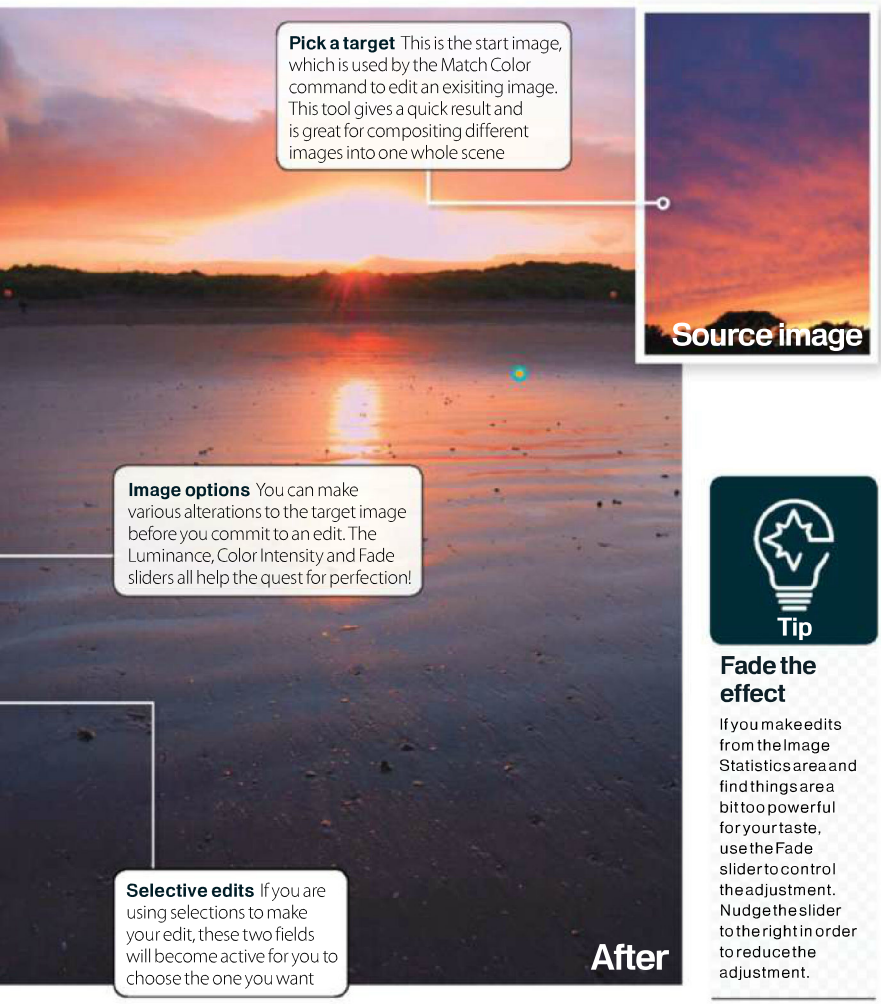


Adjust with selections

For targeted edits, make selections

Make s selection. This can be the area you want to change or the area to use to make a change. If you made a selection in one image to apply to another, go to Image Statistics, select the source image in the Source menu and pick the Use Selection in Source to Calculate Colors option. If you want to use one area of an image to alter another in the very same image, ensure that this image is selected in the Source menu of the Image Statistics area, and simply hit Use Selection in Target to Calculate Adjustment.





Tip

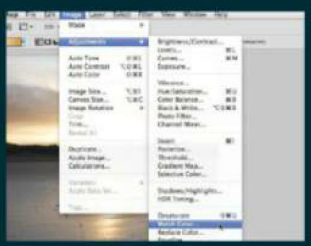
Fade the effect

If you make edits from the Image Statistics area and find things are a bit too powerful for your taste, use the Fade slider to control the adjustment. Nudge the slider to the right in order to reduce the adjustment.

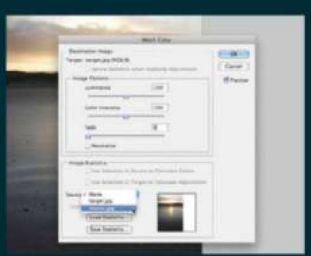
Use the Match Color command

Apply colours to an image

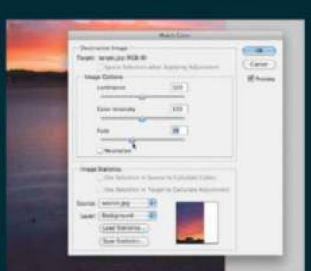
Here we are going to show you how to use Match Color to apply colours of one image to another. This is the meat and potatoes of the command…



01 Pick the image Open the image you want to edit and the image you want to use. Click on the image to edit and then go to Image>Adjustments> Match Color to open up the command.



02 The window When Match Color opens up, have a look at the Target area to double-check it's the correct image. Now go to the Source drop-down menu in the Image Statistics area and choose the image you want to use.

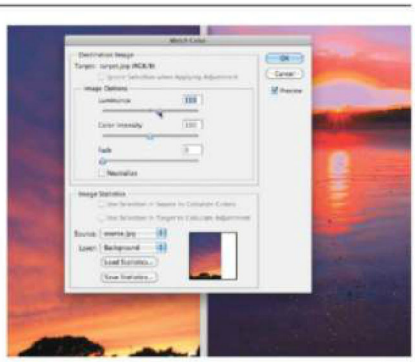


03 Commit to the edit Have another check to make sure the correct images have been used for the target and source, and make any adjustments needed. We used the Fade slider to tone the effect slightly. Click OK to make the edit.

Make some tweaks

Editing the target image

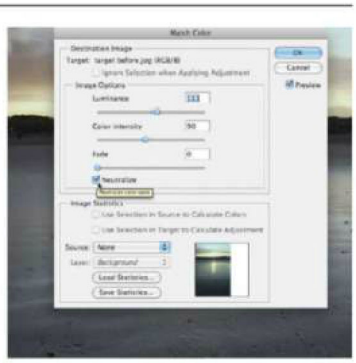
There are two options in the Match Color command to alter the target image. You can use these if you feel that your edit isn't going quite according to plan and you need to give the image intended for change a bit of help. The Luminance slider allows you to increase or decrease the brightness. Either use the slider, or if you have a value in mind just enter it in the Luminance text box. If you need to alter the colour saturation of your target image, use the Color Intensity slider. Again, you can enter a specific value by hand if you prefer.



Remove a colour cast

One click does it all

It is possible to use the Match Color command for editing tasks that have nothing whatsoever to do with matching colour between images. The Neutralize option will automatically remove a colour cast in the target image, which is great for swift photo edits. With an image open, simply select the Neutralize option, click the Preview box to make certain you can see what's going on, and then use the Luminance/ Color Intensity options to carry out any tweaks that you think are necessary.



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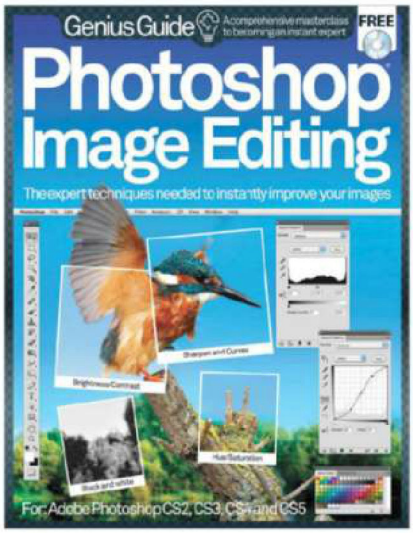

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